

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Twelfth Year—Number One.

CHICAGO, DECEMBER 1, 1920.

One Dollar a Year—Ten Cents a Copy.

ORGAN FROM CHICAGO FOR MOVIE IN LONDON

ORDER IS GIVEN TO KIMBALL.

Three-Manual and Echo Instrument for the Empire Theater—Organists from U. S. to Be Imported by Picture Houses.

The largest and most famous of London's theaters are succumbing to the "movies." The classic Empire Theater in Leicester Square is being remodeled after plans of C. Howard Crane of Detroit for the Allens of Toronto and a three-manual and echo orchestral organ has been ordered from the W. W. Kimball Company of Chicago. It is to be an instrument similar to but larger than those being built by the same company for the Allen theaters in Detroit, Cleveland and Montreal. After the housing difficulties are overcome sufficiently it is said to be the intention of Allen Theaters, Ltd., to tear down both this building and the Queen's Hotel adjoining it and to build two modern picture palaces to be operated in conjunction.

Oscar Hammerstein's great London Opera House, consistently as white an elephant as his Manhattan Opera House in New York, has been a gold mine as the Stoll Picture Theater. The Alhambra, gorgeous neighbor of the Empire, has experimented with "movies" while rehearsing its revues, and rumor has it that the silent drama will hold its stage hereafter. Terry's in the Strand and the Pavilion in Piccadilly Circus have shown pictures for years, the latter as long ago as 1908, and are among the permanent picture houses. The renowned Palace, scene of the triumphs of Maud Allen, Elsie Janis and many other American and foreign vaudeville performers, has capitulated, to the sorrow of old Londoners. Even the Criterion's present owner, Lady Wyndham, has been approached regarding that home of comedy.

Not only is London to be given an opportunity to hear the type of theater organ that has been so important a factor in the upbuilding of the motion picture industry in this country, but these astute managers are taking no risks in their bid for success, and propose to supply the organists as well from this side, meaning perhaps from Canada, but in any event organists used to accompanying motion pictures in the way patrons of American theaters have learned to appreciate.

The Empire organ specifications indicate a resourceful and balanced instrument with plenty of good foundation tone as well as orchestral variety. It contains chimes, harp, marimba and glockenspiel, but no drums or traps. Double touch is to be a feature.

BENNETT ADDS TO FACTORY

Building 100 Feet Square Under Construction at Rock Island.

The Bennett Organ Company is building a concrete, brick and steel structure as an addition to its plant at Rock Island, Ill. The building will be about 100 feet square and will be used to house the main mill room, the boiler room, the dry kiln and the machine shop. It will be equipped with twenty new electrically-operated machines and new boilers will be installed. The cost of the structure will be \$60,000. One advantage of the additional building will be that it will take the noise of the machinery away from the main building of the factory. The Bennett Company is also remodeling its metal shop.

This company among a number of organs under construction has a three-manual for the marine barracks at Quantico, Va.

JOHN W. NORTON AT NEW ST. JAMES' ORGAN, CHICAGO.



COURBOIN IN CHICAGO DEC. 6

Will Play at the First Congregational Church of Oak Park.

Charles M. Courboin, organist of the Wanamaker store in Philadelphia and of the First Baptist Church of Syracuse, N. Y., will give a Chicago recital on Dec. 6, according to an announcement by the Illinois chapter of the A. G. O. The recital will be given on the Skinner organ in the First Congregational Church of Oak Park, the largest church organ in Chicago and vicinity. It will be under the auspices of the guild. Mr. Courboin's reputation and the splendid impression he has made when he played heretofore in Chicago are considered as assurance of a large audience.

November has been a busy month for Mr. Courboin, in spite of the fact that for a number of reasons evening recitals have not yet been begun in the Wanamaker Auditorium at Philadelphia. On Nov. 2 he played on a new organ at Gouverneur, N. Y., before a large audience. Nov. 18 he appeared before the Organ Players' Club in Philadelphia and Nov. 19 in St. Paul's Church in Oswego. Nov. 29 he gave a recital in the First Baptist Church of Syracuse and on the following evening he was heard in recital at the Asbury Methodist Episcopal Church of Watertown. Dec. 8 he will play in Emporia, Kan., and on Dec. 9 at Tulsa, Okla., in the Municipal Auditorium. Dec. 13 he will appear in St. John's Catholic Church at Schenectady before the Albany chapter, A. G. O.

Dr. J. Lewis Browne Honored.

Dr. J. Lewis Browne of Chicago has been commissioned to compose the mass for the diamond jubilee of the archdiocese of Cincinnati in the autumn of 1921. Dr. Browne has also been invited to conduct two of his choral works, "Ecce Sacerdos Magnus" and "Serenade," to be given by the Musical Art Society of Cincinnati on Dec. 15.

EASTMAN ORDER TO SKINNER

Contract for Smaller of Two Large Organs for School Awarded.

Announcement is made that the contract for the first of the organs for the Eastman School of Music of the University of Rochester has been awarded to the Ernest M. Skinner Company. The building that will house the school of music and the large motion picture-symphony concert auditorium, both of which enterprises are the gift of George Eastman to the citizens of Rochester, has been under construction at Main street east and Gibbs street for many months.

While the contract is for the smaller of two large organs among others to be constructed for the school and theater, the sum involved is in excess of \$50,000. When completed the organ will be installed in Kilbourn Hall, a beautiful assembly room, in the school of music designed by Mr. Eastman as a memorial to his mother.

Midmer for Empire Theater.

C. S. Losh reports active business for the Midmer Company, including an order from Charles Frohman for his Empire Theater, New York, which leads to speculation as to how soon and how far there will be general invasion of the "legitimate" theaters by the organ men. It would certainly seem that the impersonal and unobtrusive tones of a fine organ would enhance the atmosphere of any play, not only in the incidental music but in the preludes and entr'acts.

One of the late announcements by Dr. P. C. Lutkin, president of the Music Teachers' National Association, is that at the annual convention to be held in the Hotel La Salle, Chicago, late in December, as announced previously in The Diapason, one of the speakers will be George Enzinger, the St. Louis organist, who will tell of the efforts of the organists of that city to better the condition of the profession.

ST. JAMES' RECALLS PAST IN OPENING ORGAN

EDDY PLAYS AT INAUGURAL

Man Who Opened Instrument After Great Fire in 1872, when Dudley Buck Was the Organist, Heard on Austin Four-Manual.

To anyone with sentiment in his makeup the opening recital on the four-manual Austin organ in St. James' Episcopal Church, Cass and Huron streets, Chicago, was much more than merely another notable opening of a large instrument in a fine church. To old members of St. James' it must have been an event long to be cherished. For Clarence Eddy, who in 1872 opened the new organ in this famous church, again in 1920 opened another new organ in the same place. And as the chairman of the organ committee of St. James', Dr. Gardner, said in a brief address after the recital in the choir room, it is the hope again to have Mr. Eddy when the projected echo organ is installed, thus completing the instrument.

In 1872, to go back into the history of Chicago, the city was just recovering from the ruinous fire of 1871. St. James' Church had been destroyed, but rose from the ruins, as did the rest of the city. A year after the conflagration the new organ, built by Johnson & Son, was ready, and Dudley Buck, the organist and choir-master of St. James', selected Clarence Eddy, then as now a famous Chicago organist, to give the opening recital. The organ served well these forty-eight years, with one reconstruction, and was played after Buck by such men as C. A. Havens, Dr. P. C. Lutkin and Dr. Clarence Dickinson. Then it went the way of all flesh and a year ago a contract was made with the Austin Company for a complete rebuilding and enlargement. The specification of the new instrument, with its large solo organ as the chief new feature, was published in The Diapason last April.

The dedication service was held Nov. 14, with John W. Norton, organist and choir-master of St. James' since 1909, except while he was in the service, at the console. Mr. Eddy played his recital Nov. 22. The edifice, large as it is, was filled. Members of the Illinois chapter of the A. G. O. were guests of honor and after the recital attended a reception for Mr. Eddy in the parish house.

Mr. Eddy presented a program of splendid proportions and excellent balance. Opening with the Bach Toccata in F major, he followed an authoritative performance of this with two compositions of Amedee Reuchsel—"Fantasie Chorale" and a new Christmas Lullaby. The latter, a really exquisite composition, brought out the beauty of some of the softer solo stops. Edward Shippen Barnes' Second Suite showed the latter's right to rank with the classical school of American composers, a fact well-known to those who have watched his work. The Improvisation from Arthur Foote's Suite in D was played with wonderful delicacy of feeling and was followed by Stoughton's "By the Waters of Babylon," dedicated to Mr. Eddy and played from the original manuscript—a piece with a distinct Wagnerian flavor. Then there was the pretty Pastoral of Clarence Lucas and two well-contrasted and most meritorious works of the Chicago composer—Rossetter G. Cole—who was in the audience. Karg-Elert's "Evening Harmonies" was beautifully interpreted and the program closed with Bonnet's brilliant "Variations de Concert," dedicated to Mr. Eddy, which brought out the magnificent power of the full organ.

St. James' was the host to a large number of organists after the recital and Mr. Eddy was greeted by hun-

dreds of friends. Among those who spoke were Dr. James S. Stone, the rector; Mr. Eddy and Mr. Norton, all of whom paid tribute to the qualities of the new organ.

P. A. YON IS FETED AT DALLAS

American Legion Holds Reception for Him on Occasion of Visit.

Prominent musical talent of Dallas, Tex., gathered Nov. 6 at the University Club to attend the reception by the American Legion in honor of Pietro A. Yon. An informal dinner was given prior to the reception. Mr. Yon is a member of the John W. Low Post of the legion, and this was his second appearance in Dallas. In an interview, Mr. Yon declared that the greatest need that Dallas

ten by himself in honor of the Dallas American Legion post, entitled "A Hymn of Glory."

Mr. Yon gave a recital Oct. 28 in St. Francis' Cathedral at Green Bay, Wis., before a very large audience, opening the two-manual organ completely rebuilt by the Schaefer Organ Company of Schleisingerville, Wis., for the cathedral. The instrument has twenty-three speaking stops, and all the manual registers have seventy-three pipes. Stop tablets are used in the console and there are five pistons to each manual.

The accompanying picture shows Mr. Yon just before he left New York on his latest recital tour, attending to his paternal duties by giving the first organ (not pipe) lesson to his young son, who by his attention proves that he will at least be a studious organ pupil.



YON, JR.'S, FIRST ORGAN LESSON.

has today is for a large modern auditorium, with an organ, because, he said, there is a tendency today to popularize organ music for every kind of entertainment, and that, although there are many organists of exceptional ability in Dallas, there is a great need for more instruments and buildings for the advancement of this line of music.

A concert at the City Temple was given Nov. 8 and Mr. Yon played for the first time a composition writ-

News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Nov. 24.—The American Organ Players' Club gave the first of a series of four recitals, of original compositions, to celebrate its thirtieth anniversary, at St. Clement's Church, Nov. 9. The church was well filled with an appreciative audience, and the club fulfilled every expectation with a program that was not only pleasingly balanced but faultlessly rendered. The program included: Magnificat and Nunc Dimittis in G minor, T. Tertius Noble; Anthem, "Souls of the Righteous" (in memoriam deceased members of the A. O. P. C.), Henry S. Fry; Symphony (First performance in Philadelphia), Edward Shippen Barnes; Revery, Harry C. Banks, Jr.; Scherzo (played by Rollo F. Maitland), David D. Wood; Toccata and Fugue in F minor, and Solemn Prelude, T. Tertius Noble; Variations on "St. Anne," Philip Henry Goepf; Concert Overture, Rollo F. Maitland. Mr. Noble and Mr. Barnes played their own works.

The second recital of this series was played in the First Presbyterian Church, Germantown, before a large audience. The program, which gave much pleasure, was: Concert Overture, Harry C. Banks, Jr.; "Bon Jour" and "Bonne Nuit" (played by James C. Warhurst), Stanley T. Reiff; Festival Prelude, Fred S. Smith; Meditation in D flat, Intermezzo in E flat and Minuet in E, David E. Crozier; Sonata Chromatica (played by Charles M. Courboin), Pietro A. Yon; Improvisation, Charles M. Courboin; Two Chorale Preludes, Henry S. Fry; Prelude, Impromptu and "Grand Choeur," Stanley Addicks.

Except where otherwise indicated the composers played their own works. Ralph Kinder's recital on Sunday evening, Nov. 21, was: Overture, C sharp minor, Johnson; Moderato-Cantabile, (Eighth Symphony), Widor; "Jubilate Amen," Kinder; "How Amiable Are Thy Dwellings," James R. Duane.

Dr. Hugh A. Clarke of the University of Pennsylvania is giving a series of lectures on Roman and Greek music, illustrated by singing and dancing.

WANTS IN ORGAN WORLD.

FOR SALE—PIPE ORGAN. JOHN-son make. Twenty-seven stops. Two manuals. Now in use. May be examined in place before removal to make room for new organ required to meet demands of enlarged congregation. Episcopal church. Immediate delivery for cash. Address Chairman, S. MENDELSON MEEHAN, Mount Airy, Philadelphia, Pa. [2]

FOR SALE—At LOW FIGURE. TO quick buyer, two-manual pneumatic organ, detached console and Orgbello. Arranged to suit pit baptistry. Very good tone and comparatively new. Address C. E. Grant, 309 South street, Portsmouth, Va.

FOR SALE—TWO-MANUAL TRACKER organ. Seventeen stops. Attractive front. Good tone. First-class electric blowing system. Must move by Jan. 1. SIBLEY G. PEASE, 1027 North Bonnie Brae, Los Angeles, Cal.

FOR SALE—ALMOST NEW, THREE H. P., 110 D. C., Orgbello, cheap. Good for thirty to thirty-five stops, four to six-inch wind. Write for list of used metal stops. You will save money. HERMAN STAHL, Erie, Pa.

FOR SALE—WHITNEY WATER EN-gine and square feeders, blow an organ twenty-five stops, for sale cheap. Good condition. H. O. Edgerton, 77 Kilby street, Boston, Mass. [2]

FOR SALE—TWO-MANUAL ORGAN, twenty-one stops, chestnut case. One horse-power Orgbello. Address E. Snell Hall, Forest Avenue, Jamestown, N. Y. [11-12]

FOR SALE—MILLER PEDAL UP-right Piano, Ross Water Motor and Underwood Duplicator. Apply to J. W. A., 2 First street, Weehawken, N. J. [11-12]

FOR SALE—TWO-MANUAL AND pedal Estey pipe organ. Ten stops, alternating Orgbello. Address G. F. Döhning, Edgewater, N. J.

FOR SALE—A TWO-MANUAL OR-gan of fifteen stops, compactly built and in good condition. Address H. T. KELLEY, Bellows Falls, Vermont. [11-12]

FOR SALE—TWO-MANUAL AND pedal Estey pipe organ. Ten stops, alternating Orgbello. Address G. F. Döhning, Edgewater, N. J.

FOR SALE—FOUR GOOD USED PIPE organs. J. N. Reynolds, 219 Marietta street, Atlanta, Ga.

WANTED—EXPERIENCED ORGAN builders for outside erecting and finishing. THE AMERICAN PHOTO PLAYER COMPANY, San Francisco, Calif. (tf)

WANTED—TO BUY, TWO-MANUAL pipe organ. Must be cheap. Give full particulars. FRANK EAST, Daytona, Fla. [11-12]

WANTED—SKILLED WORKMEN in every department, highest wages, steady work. GEORGE KILGEN & SON, 3826 Laclede avenue, St. Louis, Mo.

WANTED—THOROUGHLY EXPERI-enced organ erectors and finishers. AUSTIN ORGAN COMPANY, Hartford, Conn.

WANTED—A SMALL SECOND-HAND pipe organ at moderate price. Send specification and photo of organ, price, dimensions, etc., to Box 396, Macon, Ga.

WANTED—A TWO-MANUAL AND pedal reed organ for practice instrument. Write, stating price, manufacturer and condition in first letter. O 3, The Diapason.

WANTED—FIRST-CLASS ORGAN builders. A. E. Fazakas, Orange, N. J.

WANTS IN ORGAN WORLD

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WANTED—GOOD VOICER for reed and flue work. Apply Rudolph Wurlitzer Manufacturing Company, North Tonawanda, N. Y.

WANTED—GOOD ALL-around voicer with first class firm. Good wages. Address O-4, The Diapason.

WANTED—SKILLED WORKMEN in every department; also apprentices. Unsurpassed opportunities. Investigate. W. W. Kimball Co., California boulevard and Twenty-sixth street, Chicago. Apply to Superintendent Organ Department.

WANTED—ORGANIST WITH church, theater and recital experience, desires municipal or other permanent concert position. Large repertoire memorized. Address J 3, The Diapason.

WANTED—SKILLED REED AND flue pipe makers and voicers, desiring to make a change, will learn something to their advantage by addressing K 3, The Diapason. (1).

WANTED—TO BUY, TUBULAR PNEU-matic and electric organs, two-manual. Address WILLIAM LINDEN, 1637 Vine street, Chicago, Ill. Telephone, Diversey 2654.

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HELP WANTED—YOUNG MEN with some knowledge of wood work for opportunity to learn organ building with new firm. Address Room 427, 225 Fifth avenue, New York.

WANTED—A FIRST-CLASS VOICER; steady work and excellent pay. Address THE BENNETT ORGAN COMPANY, Rock Island, Ill. (tf)

WANTED—FLUE PIPE VOICER and Metal Pipemakers on high-grade string and open work. Factory in East. Address M-5, The Diapason.

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Deliveries have proceeded with very slight delay and small orders are being received for Easter 1921.

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FARRAND MEMORIAL ORGAN IS RENEWED

CASAVANT WORK IN DETROIT

Organ in First Presbyterian Church Enlarged and Has New Console, Second of Its Kind—Plan of Frank Wrigley Carried Out.

Casavant Brothers, of St. Hyacinthe, Quebec, have just rebuilt and enlarged the four-manual Farrand memorial organ in the First Presbyterian Church of Detroit into one of the notable organs not only of that prominent city, but of the entire country. The first section of the work, which included a new console with many original features, and a number of additional stops, has been completed, but the work will go on until a number of additional speaking stops shall have been installed. The task has been done under the supervision and inspiration of Frank Wrigley, who a year ago was called to the Detroit church from Vancouver, B. C., where in addition to his work as organist and choirmaster at St. Andrew's Presbyterian Church and director of the Men's Musical Club, he was a factor in numerous ways in the musical life of the Pacific coast.

The Farrand memorial organ was originally donated by Jacob S. Farrand, the father, in memory of Mrs. Farrand and his daughter. The improvements and rebuilding of the organ are being financed by the son, Jacob S. Farrand, Jr. The original instrument was built by the old firm of Farrand & Votey.

The new console, which gives the organ the most modern mechanism, was installed by J. A. Hebert, a Detroit citizen who formerly was associated with the Casavant firm and installed the organ at the First Congregational Church two years ago. The console, which compresses its intricate mechanism in the smallest possible space, and with the greatest convenience to the organist, is the second of its kind to be installed in this country, the first having been placed in Emanuel Church, Boston, three years ago. It was patented in 1917. With the console, a new blower was installed.

By the introduction of a piston relay, the dimensions of the console are



FRANK WRIGLEY.

reduced to a minimum, the combination racks being eliminated, and replaced with small electro-pneumatic motors to each stop knob or coupler tablet, the mechanism for the adjusters and the action levers being located in the organ, at a distance of twenty-five feet from the organist.

The necessity of rebuilding the organ was urged by Mr. Wrigley shortly after his coming to Detroit.

When completed the organ will have sixty-nine speaking stops, with the following divisions: Great organ, 13 stops; swell organ, 17 stops; choir organ, 9 stops; solo organ, 7 stops;

pedal organ, 9 stops; echo great, 4 stops; echo swell, 6 stops; echo pedal, 2 stops; a set of chimes and a celesta. The couplers will number fifty-nine and other accessories sixty-two, including fixed combination pistons, balanced swell pedals, balanced crescendo pedal, etc.

Following is the specification:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Doppelflöte, 8 ft., 61 pipes.
5. Gamba, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Harmonic Flute, 4 ft., 61 pipes.
9. Twelfth (new), 2 1/2 ft., 61 pipes.
10. Fifteenth, 2 ft., 61 pipes.
11. Mixture, 4 rks., 244 pipes.
12. Trumpet, 8 ft., 61 pipes.
13. Clarion, 4 ft., 61 pipes.

SWELL ORGAN.

14. Bourdon, 16 ft., 73 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Clarabella (new), 8 ft., 73 pipes.
17. Stopped Diapason, 8 ft., 73 pipes.
18. Viola di Gamba, 8 ft., 73 pipes.
19. Voix Céleste, 8 ft., 61 pipes.



NEW CASAVANT CONSOLE IN DETROIT CHURCH.

20. Aeoline, 8 ft., 73 pipes.
21. Unda Maris, 8 ft., 73 pipes.
22. Violina, 4 ft., 73 pipes.
23. Flauto Traverso, 4 ft., 73 pipes.
24. Dulcet, 4 ft., 73 pipes.
25. Piccolo, 2 ft., 61 pipes.
26. Dolce Cornet, 5 rks., 365 pipes.
27. Contra Fagotto, 16 ft., 73 pipes.
28. Cornopoean, 8 ft., 73 pipes.
29. Oboe, 8 ft., 73 pipes.
30. Vox Humana (new), 8 ft., 73 pipes.

CHOIR ORGAN.

31. Contra Gamba (new), 16 ft., 73 pipes.
32. Diapason, 8 ft., 73 pipes.
33. Geigen Principal, 8 ft., 73 pipes.
34. Melodia, 8 ft., 73 pipes.
35. Quintadena, 8 ft., 73 pipes.
36. Dulciana, 8 ft., 73 pipes.
37. Flute d'Amour, 4 ft., 73 pipes.
38. Flautino, 2 ft., 61 pipes.
39. Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

40. Stentorphone, 8 ft., 73 pipes.
41. Grossflöte, 8 ft., 73 pipes.
42. Gross Gamba, 8 ft., 73 pipes.
43. Viole d'Orchestre (new), 8 ft., 73 pipes.
44. Viole Céleste (new), 8 ft., 61 pipes.
45. Tuba, 8 ft., 73 pipes.
46. Saxophone (new), 8 ft., 73 pipes.

PEDAL ORGAN.

47. Resultant, 32 ft., 32 pipes.
48. Open Diapason, 16 ft., 32 pipes.
49. Bourdon, 16 ft., 32 pipes.
50. Lieblich Gedeckt (from Swell), 16 ft., 32 pipes.
51. Fagotto (from Swell), 16 ft., 32 pipes.
52. Gamba (new, from Choir), 16 ft., 32 pipes.
53. Octave (20 from No. 48), 8 ft., 32 pipes.
54. Cello, 8 ft., 32 pipes.
55. Trombone (new), 16 ft., 32 pipes.

The console arrangement is the plan of Mr. Wrigley. The stops of the different divisions are separated by an English ivory partition line. The mahogany work of the key desk is the pride of the organist, almost as much as the convenience and resources of the console. A special feature is a group of adjustable reversible pistons, one of which puts on all strings with unison and super couplers, another one all reeds and couplers and a third all foundation stops with unison couplers, while a fourth is a release for all that may be on. Each of these pistons has its own indicator and each one as it is put on cancels everything else in the organ that may be on at that time.

MARKS 25TH ANNIVERSARY.

Heinroth Recital on Nov. 6 at Carnegie Hall in Pittsburgh.

Charles Heinroth gave the 1,811th recital in Carnegie Music Hall at Pittsburgh the evening of Nov. 6 and thereby marked the twenty-fifth anniversary of the opening of the hall. At the dedication there was a five days' ceremonial in which music played a large part, and it was on Nov. 6, 1895, at 8 p. m. that Frederic Archer gave the first organ recital. The Mozart Club was in its palmy days and with the New York Symphony Orchestra under Walter Damrosch, gave the "Messiah," and other fine programs, setting at the start a high standard which happily has been maintained. Mr. Heinroth's program was quite as interesting and fine as Mr. Archer's. It included: Overture, "The Year 1812," Tchaikowsky; Nocturne in E flat, Chopin; Fugue in C,

Buxtehude; Sonata No. 1 in D minor, Guilmand; Aria from Orchestral Suite in D, Bach; Menuetto and Serenata from "I Pagliacci," Leoncavallo; March from "Leonore Symphony," Raff.

Tribute Paid to J. C. Deagan.

J. C. Deagan, the Chicago chime maker, who is known to organists largely through the accessories for organs which are produced at his factory, is just as famed among orchestral players for his work in making percussion instruments for orchestras. One of his latest orders has been for the Chicago Symphony Orchestra, directed by Frederick Stock, and Mr. Deagan takes pride in the tribute paid to him in the following letter from one of the men who play under Mr. Stock's baton:

Chicago, Oct. 17, 1920.—Mr. J. C. Deagan, Chicago, Ill. Dear Mr. Deagan: Permit me to extend to you my appreciation for those beautiful Parsifal bells made for my use in the Chicago Symphony Orchestra. In all my experience as percussionist I have never heard or played such a wonderful set as the ones you made. Mr. Stock is highly pleased with their sensitive tone quality, purity in tone color and accuracy in tuning and I assure you that your personal interest in this matter is highly appreciated.

This same appreciation covers the two and one-half octave roundtop bells for traveling engagements, and the three-octave xylophone. Their tone quality can not be surpassed and in consequence offers perfection to one of the finest musical organizations in the world.

Thanking you, I beg to remain

Yours very sincerely,

W. A. WINTRICH.

Alderson Mowbray has been made organist of the First Church of Christ Scientist, on University Parkway, Baltimore. He succeeds Harold J. Phillips, formerly of the Peabody faculty, who has gone to New York. Mr. Mowbray was a pupil of Mr. Phillips.

THE DIAPASON.

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KATE ELIZABETH FOX, F.A.G.O.

ORGAN RECITALS

Organist and Choir Director, Church of
the Redeemer

Morristown, New Jersey

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RECITAL PROGRAMS

Gottfried H. Federlein, F. A. G. O., New York.—Mr. Federlein played the following program at the Washington Irving High School on Sunday, Oct. 31, upon one day's notice, owing to the inability of the scheduled organist to appear: Variations on an American Air, Flagler; Romance sans Paroles; Bonnet; Toccata and Fugue in D minor; Bach; Meditation; Massenet; Prelude to "Lohengrin," Wagner; "Cantilene Nuptiale," Dubois; Berceuse, Guilmant; "Marche Religieuse," Guilmant.

Frederick Maxson, Philadelphia, Pa.—Mr. Maxson gave the inaugural recital on the organ in the First Baptist Church of Merchantville, N. J., Oct. 28, playing: Concert Overture, Hollins; Meditation, Sturges; Toccata and Fugue in D minor, Bach; Introduction and Allegro, Sonata 1, Guilmant; Romance, Maxson; "Will o' the Wisp," Nevin; Liberty Fantasia (written for and played at the dedication of the organ at Washington Memorial Chapel, Valley Forge), Maxson; "Marche Religieuse," Guilmant; Finale in D, Lemmens.

Mr. Maxson, who is organist of the First Baptist Church of Philadelphia, also opened the Müller organ at the Cooper Methodist Church in West Philadelphia recently.

Alexander Russell, Princeton, N. J.—Mr. Russell gave the first of the fortnightly recitals of the present season in Procter Hall at Princeton University Sunday, Oct. 31. His program included: Prelude and Andante Cantabile, Perner; Choral Prelude on "Our Father, Which Art in Heaven," Bach; Melody in E major, Rachmaninoff; Kleff Processional, Moussorgsky; "Nobody Knows the Trouble I've Seen" (By request), Negro spiritual; Adagio from Third Symphony, Saint-Saens.

Carl Wiesemann, Louisville, Ky.—At his recital Nov. 14 Mr. Wiesemann played the following organ numbers in honor of armistice day: Funeral March and Hymn of the Seraphs, Guilmant; Elegy, Archer Gibson; "To an American Soldier," Van Denman Thompson; Victory March, Lemare.

Nov. 21 he was assisted by the quartet of Temple B'Rith Shalom and the organ selections included: Choral Prelude, "St. Ann's," Parry; Dream Fantasia (Angel Scene) from "Hänsel and Gretel," Humperdinck; Intermezzo, Callaerts; Sunset Meditation, Biggs; "Fantasie Triomphale," Dubois.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer, the West Point organist, gave a recital in the cadet chapel Oct. 30 in honor of the Marquette Club of New York, playing as follows: March from Sonata Pontificale, Lemmens; "Adoration," from Sonata Pascale, Lemmens; "Selixes," Old Spanish; Royal Spanish March, Traditional; "Angelus du Soir," Bonnet; Introduction to Act 2 and Chorus of the Peace Messengers, from "Rienzi," Wagner; "Carillon," Elgar; National Anthem of the Allies (A Fantasy), Charles W. Pearce.

William E. Zeuch, Boston, Mass.—Mr. Zeuch gave his first recital of the season at the South Congregational Church, Exeter and Newbury streets, Sunday noon, Nov. 7. The program follows: "Grand Choeur Dialogue," Gligot; Autumn Song, Faulkes; Choral, "Adorn Thyself, Dear Soul," Karg-Elert; Toccata, Gligot; "Kammenoi Ostrow," Rubinstein; Finale, First Symphony, Vienne.

Marshall S. Bidwell, A. A. G. O., Cedar Rapids, Iowa.—A feature at the recital given by Mr. Bidwell, head of the organ department at Coe College, in the Sinclair memorial chapel Nov. 9, was a new composition by Mr. Bidwell, entitled "Chant du Voyageur." This piece pleased his audience greatly, as evidenced by its reception. The audience was one of 1,000 people and filled the chapel. The program follows: Toccata in G minor, Matthews; "A Desert Song," Sheppard; Fugue in G minor, Bach; "Chant du Voyageur," Bidwell; Caprice, "The Brook," Dethier.

Eric DeLamar, Chicago.—Among Mr. DeLamar's most recent programs at the Thursday afternoon recitals in the Fourth Presbyterian Church have been the following:

Oct. 21—Choral, "St. Flavian," Seth Bingham; Allegro risoluto, Moderato Cantabile and Finale (Symphony 8), Widor; Rondo-Caprice, Buck; Capriccio and Postlude, Hugh Blair.

Oct. 28—Fantasia on "Twirgwyn," T. J. Morgan; Choral in B minor, Cesar Franck; Arietta, Elegy and Melody, Coleridge-Taylor; Fantasia on Scotch Airs, Mansfield; Madrigal and "Rejoice, Ye Pure in Heart!," Leo Sowerby.

Nov. 4—Theme, Variations and Finale, Dethier; "Angelus du Soir," Bonnet; "Colonial Days," "Peaceful Days" and "America Triumphant," (Pilgrim Suite), M. Austin Dunn; Elegy and Carillon, Boellmann; "A Song of Exile," DeLamar.

Ferdinand Dunkley, F. A. G. O., Birmingham, Ala.—Mr. Dunkley is giving short recitals at the Church of the Advent every Sunday following the afternoon service. The program Oct. 17 was: Offertoire in G, Batiste; Romance from "La Reine de France," Symphony, Haydn; Caprice, Wolstenholme; "The Swan," Saint-Saens; Toccata and Fugue in D minor, Bach.

On Oct. 24 a special recital was given under the auspices of the Birmingham Music Study Club, and Mr. Dunkley played: Sixth Sonata, Mendelssohn; "The Isle of Shadows," Palmgren; Introduction to Act 3, and Bridal Chorus from

"Lohengrin," Wagner; Toccata in D, Kinder.

Oct. 31 he played: Sylvan Sketches, Helm (transcribed by George Lee Hamrick of Birmingham, Ala.); "Marche Funebre et Chant Seraphique," Guilmant; "Melody for the Bells of Berghall Church," Sibelius.

His Nov. 14 program was: St. Ann's Fugue, Bach; "A Song of India," Rimsky-Korsakoff; Serenade, Rachmaninoff; "Marche aux Flambeaux," Guilmant.

Lynnwood Farnam, New York.—Mr. Farnam gave public recitals on Thursday evenings in November at the Church of the Holy Communion. A notable feature of the setting for these recitals was the new method of lighting the church on these occasions. Light from searchlights outside came through the main chancel window, the only other light being from candles inside. This November series, which will be followed by others until Easter, was marked by programs made up as follows:

Nov. 4—"Hosannah" in C major, Dubois; Choral Improvisation in F, "By the Waters of Babylon," Karg-Elert; Toccata, Adagio and Fugue in C major, Bach; Intermezzo, Symphony 1, Widor; Prelude in D minor, Clerambault; "Riposo," Rheinberger; Cantilene Pastorale, Guilmant; Toccata in E minor, Krieger.

Nov. 11—Prelude-March in E major, Franck (from Prelude, Aria and Finale); Suite, Op. 14, De Maaleingrean (four movements); Serenade in A major, Grasse; Scherzo in E major, Gligot; "Elan du Coeur," Yon; Second Legend in D minor, Bonnet.

Nov. 18—Symphony 7 (six movements), Widor; Scherzetto in F sharp minor, Vienne; Reverie in D flat, Bonnet; "Dawn," Lemare.

Nov. 25—Sketch in C major, Schumann; "Lied" in A flat, Vienne; Choral No. 1 in E major, Franck; Un Poco Allegro, Fourth Trio-Sonata, Bach; "Idillio," Mauro-Cottone; "Marche Pittoresque," Kroeger; Scherzo in A flat, Bairstow; "Rejoice, Ye Pure in Heart" (Choral Prelude), Sowerby.

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played the following at the North Baptist Church, Camden, N. J., Sept. 26: "Piece Heroique," Franck; Spring Song, Stebbins; "Scherzo Symphonique," Miller; Andante con Moto, from Fifth Symphony, Beethoven; Allegro appassionato, Dethier; "In Friendship's Garden," Maitland; Aria, Bach; Improvisation; "Pilgrims' Chorus," Wagner; "Marche Slav," Tschaiakowsky.

At the Walnut Street Presbyterian Church, Oct. 24, Mr. Maitland played the following: Concert Overture, Faulkes; Fantasia and Fugue in G minor, Bach; "Dreams," Stoughton; "Piece Heroique," Franck; Caprice, "The Brook," Dethier; Scherzo from Seventh Symphony, Beethoven; "Liebestraum," No. 3, Liszt; "Marche Slav," Tschaiakowsky.

Edwin Stanley Seder, Chicago.—Mr. Seder played in Trinity Methodist Church at Milwaukee Nov. 5, and at the close of the program the audience remained until Mr. Seder in response to insistent demands had played two encores. The set program was as follows: Fugue in E flat ("St. Ann's"), Bach; Indian Summer Sketch, John Hyatt Brewer; Finale (First Symphony), Maquaire; Suite in G minor, James H. Rogers; "Ave Maria," Schubert; Gavotte ("Mignon"), Thomas; Toccata (Fifth Symphony), Widor; "Consolation," "Elfen" and "Rhapsodie Catalane," Bonnet.

Mr. Seder, assisted by Pernela Gale, contralto, gave a program at the First Congregational Church of Oak Park Nov. 10, at which he played: Prelude and Fugue in D major, Bach; Humoresque, Tor Aulin; "Fantasie Symphonique," Rosseter G. Cole; Siegfried Idyl, Wagner; "Echo Bells," Brewer; Autumn Sketch, Brewer; Finale (Symphony 1), Maquaire.

Warren D. Allen, Stanford University, Cal.—In his recitals at the Stanford University Memorial Church the week of Nov. 7 Mr. Allen's programs were:

Nov. 7—Prelude in C minor, Chopin; Sonata, No. 2, in C minor, Mendelssohn; Evening Song, Schumann; "March of the Bards," Bossi.

Nov. 11—Toccata and Fugue in D minor, Bach; "Ave Maria" and "Solo di Clarinetto," Bossi; Victory March (in commemoration of Armistice Day), Lemare.

Nov. 14 and 16 Mr. Allen's half-hour program was made up of: Funeral March and Seraphic Chant, Guilmant; Sonata in A major, No. 3 (Con moto maestoso and Andante tranquillo), Mendelssohn; Victory March, Lemare.

The Nov. 18 program was: Fugue in G minor, Bach; "Echo," Pietro A. Yon; Arietta, Coleridge-Taylor; "Marche Russe," Schminke.

Oct. 31 the program was: Prelude to Act 3, "Die Meistersinger," Wagner; Sonata, No. 1, in F minor, Mendelssohn.

The six great organ sonatas of Mendelssohn will be played on successive Sunday afternoons at these recitals.

Nov. 4 Mr. Allen played: "Praeludium," Gordon B. Nevin; Intermezzo, Callaerts; Andante from the String Quartet, Debussy; Concert Overture in C major, Hollins.

Clarence Eddy, Chicago.—In the opening recital on the two-manual organ built by the Hinners Organ Company of Pekin, Ill., for Amie Chapel at Illinois Wesleyan University, Nov. 9, Mr. Eddy played the following program: Prelude and Fugue on B-A-C-H, Bach; "Romance without Words" and "Caprice Heroique," Bonnet;

"Church Processional" (Arranged by P. A. Yon), Friml; "The Infant Jesus," Yon; Fantasia on the Welsh tune "Twirgwyn" (new), T. G. Morgan; "Eklog" (Registration by P. A. Yon) and Intermezzo (Arranged by Clarence Eddy), A. Walter Kramer; Paraphrase on a theme by Gottschalk, "The Last Hope," Saul; "A Song of Consolation" and "A Song of Gratitude," Rosseter G. Cole; Spring Song, G. Waring Stebbins; "Retrospection," Charles Marshall; Wedding March, Faulkes.

Christian H. Stocke, St. Louis, Mo.—In his tenth recital at the Cote Brillante Presbyterian Church Nov. 21 Mr. Stocke played: Pilgrim Suite, Dunn; "A. D. MDCXX," MacDowell; Largo from "New World" Symphony, Dvorak; "Reminiscences," Thomas Hassard; "Thanksgiving," Demarest.

William W. Carruth, Oakland, Cal.—An interesting program played by Mr. Carruth Sunday evening, Nov. 7, at Lissner Hall, Mills College, consisted exclusively of the works of famous blind composers for the organ. The numbers listed were: Overture in C major, Alfred Hollins; Allegretto, Louis Vienne; "The Question" and "The Answer," William Wolstenholme; Romance in A flat, Sandiford Turner; Symphonie 1, Louis Vienne.

Andrew J. Baird, A. A. G. O., Middletown, N. Y.—In a recital at the Webb Horton Memorial Presbyterian Church Nov. 10 Mr. Baird played: Overture to "Oberon," Weber; Adagio (Trio Sonata No. 1), Bach; Egyptian Suite, R. Spaulding Stoughton; Gavotte in F, Martin; Chromatic Fantasy, Thiele; "Chant Negre," A. Walter Kramer; Triumphal March ("Henry VIII"), Sullivan.

Alban W. Cooper, New London, Conn.—Mr. Cooper, organist and choirmaster of the Second Congregational Church of New London, gave a recital at the Community House under the auspices of the woman's auxiliary of the Y. M. C. A., Oct. 30. His selections included a group by European composers, followed by a group of works of Englishmen, and then one by Americans, as follows:

European Composers—Prelude in C minor, Mendelssohn; Intermezzo, Rheinberger; Pastorale (Sonata in D minor, Op. 42), Guilmant; Prelude in C sharp minor, Vodorinski.

English Composers—"Chanson de Joie," R. G. Halling; "Voix Seraphique," Maunier; Andantino in D flat, Lemare; Offertoire in F minor, Richard H. Pearce.

American Composers—Suite in G minor, James H. Rogers; "Chant d'Amour," James R. Gillette; "In the Twilight," F. Flaxington Harker; Festal Procession, Gordon Balch Nevin.

Miss Winifred Hull, Chicago.—Miss Hull, who has recently been studying with Clarence Dickinson in New York, gave a recital in the First Presbyterian Church of Evanston Nov. 1, playing this program: Concert Overture in C, Hollins; "Ronde des Princesses," Stravinsky; Gavotte, Martini; Melodie in E, Rachmaninoff; Fantasia and Fugue on B-A-C-H, Liszt; Largo, from the "New World" Symphony, Dvorak; Minuet, Seeböck; Intermezzo, Dickinson; Polonaise Militaire, Chopin; Berceuse, Dickinson; "Finlandia," Sibelius.

T. Tertius Noble, New York.—Mr. Noble opened his eighth series of Sunday evening recitals, called "an hour of organ music," on Nov. 7, and although it was an unpleasant wet night, he had a splendid audience. His program included: Fantasia in G major, Bach; Meditation Serieuse, Bartlett; March on a Theme of Robert Schumann and Mountain Idyl, Schminke; Prelude to "Lohengrin," Wagner; Andante and Allegro vivace from Remembrance, Symphony, Mendelssohn; "In Summer," Stebbins; Overture in C minor and major, Thomas Adams.

On Nov. 14 the hour of organ music included: Toccata and Fugue in D minor, Bach; "Trio all' Ottava" and Toccata for Flute, Yon; Solemn Prelude, Noble; Solemn March, Cantilena in G and Toccata, Foote; Communion, Torres; "Chant for Dead Heroes," Gaul.

Frederic T. Egner, Mus. D., Minneapolis, Minn.—Dr. Egner, organist of the fine New Garrick Theater and of the Curtis Hotel, who gives daily recitals at the Curtis, presenting programs chosen by the guests of the hotel from lists prepared for the week, offered the following for two weeks in November:

Week of Nov. 7—March, "Entry of the Gladiators," Fucik; Selection, "High Jinks," Friml; Suite, "In California," Friml; Serenade, Rubinstein; Scenes "From the Land of a Thousand Lakes," Sibelius; "Humoresken" (Op. 6), Grieg; Overture, "Midsummer Night's Dream," Mendelssohn; Serenade, Widor; Suite, "In Holland," Kriens; Selection, "Baglacci," Leoncavallo; Minuet in G, Beethoven; "Cupid's Frolic," Miles; Selection, "The Mikado," Sullivan; Graceful Dance from "Henry VIII," Sullivan; Largo ("New World" Symphony), Dvorak; "The Secret," Gautier; Selection, "The Century Girl," Herbert; "Valse Triste," Sibelius; "To the Evening Star," and March ("Tannhäuser"), Wagner; Suite "A Day in Venice," Nevin; "In the Morning" ("Peer Gynt" Suite), Grieg; "Love, Here Is My Heart," Silesu; "Tambourines and Oranges" (Fox Trot), Klickmann; Valse Dances from "O. Mitake San," Friml; Toccata-Finale (Fifth Symphony), Widor.

Week of Nov. 14—"Chant for Dead Heroes," Harvey Gaul; Selection, "Babes in Toyland," Herbert; "From the South," Gillette; Sea Sketches, Stoughton; Evening Song, Johnston; Barcarolle ("Tales of Hoffman"), Offenbach; Sextet from

"Lucia di Lammermoor"), Donizetti; "Miserere" and "Anvil Chorus" ("Il Trovatore"), Verdi; Three Favorite Hymns (Arranged), John A. West; Variations on "Peyel's Hymn," A. C. Burnap; Overture to "Zampa," Herold; Spanish Dance, Moszkowski; Selection ("Jack O' Lantern"), Ivan Caryll; "To a Wild Rose," "With Sweet Lavender," and "Starlight," MacDowell; "A Sunset Melody," Charles Vincent; Cantilena, A. M. Shuey; "Pilgrims' Chorus" ("Tannhäuser") and Introduction to Third Act and Bridal Chorus ("Lohengrin"), Wagner; Swedish Wedding March, Södermann; Selection ("Faust"), Gounod; "In Springtime," Hollins; Oriental Intermezzo, Wheelton; "Valerie" (Gavotte), Federlein; Berceuse ("Jocelyn"), Godard; "Marche Pittoresque," Kroeger; Selection, "Blue Paradise," Romberg.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller gave his twenty-seventh recital at the Grand Avenue Congregational Church on the afternoon of Nov. 14, playing an American program which included: Toccata in E major, Op. 149, Homer N. Bartlett; "Song of Sorrow," Gordon Balch Nevin; Pilgrim Suite, M. Austin Dunn; Concert Caprice, Op. 16 (MSS), Carl F. Mueller; "To a Wild Rose" and "A Deserted Farm," Edward MacDowell; American Rhapsody, Pietro A. Yon.

Edmund Sereno Ender, Northfield, Minn.—Professor Ender of Carleton College opened the organ in the Cathedral of Our Merciful Saviour, Fairbault, Minn., Oct. 27. The following Monday evening he gave a recital in his old church, Gethsemane, in Minneapolis, and on Nov. 5 he gave a popular program in Skinner Memorial Chapel, Carleton College, under the auspices of the Boy Scouts, the proceeds of the recital being devoted to the soldiers' memorial fund. The three programs included the following numbers: "Epithalamium," Matthews; Fountain Reverie, Fletcher; Toccata and Fugue in D minor, Bach; "Fantasie Symphonique," Cole; Waiting Motive ("Madame Butterfly"), Puccini; Grand March ("Aida"), Verdi; "The Primitive Organ," Yon; Menuet, Dethier; Andante ("Symphonie Pathétique"), Tschaiakowsky; Meditation ("Thais"), Massenet; Overture, "William Tell," Rossini.

Edith B. Athey, Washington, D. C.—Miss Athey gave a program of Scandinavian music at the General Civic Center in the Central high school for her twentieth recital, Nov. 2. The offerings included: Minuet, "Dance Caprice," "Poem Eroique," "Morning Mood" and "In the Hall of the Mountain King" ("Peer Gynt" Suite), Grieg; Trio, Op. 42, Gade; "Suite of Spring," Shindig; "The Gipsy Sunday," Ole Bull; Lullaby, Kjerulf; "Peasant Wedding March," Sjogren; "Valse Triste," and "Finlandia," Sibelius.

On Nov. 16 Miss Athey's program was as follows: Concert Overture, C minor, Hollins; Fugue on Theme "America," Thayer; Gavotte (Sixth Violin Sonata), Bach; "An Autumn Sketch," Brewer; "Hymn of the Nuns," Lefebvre-Wely; Humoresque and Largo, "New World" Symphony, Dvorak; March of the Priests ("Semiramide"), Rossini.

Lucien E. Becker, F. A. G. O., Portland, Oregon.—Mr. Becker is again giving a series of monthly historical lecture recitals on the Olds memorial organ in the Reed College chapel. Oct. 12 his offerings were: Fugue, G minor, Bach; "At Evening," Buck; Andante from Symphony in D, Haydn; "Giles Farnaby's Dream," Giles Farnaby; "Liebestraum," Lemare; First Sonata in A, Borowski.

The program Nov. 9 was: Prelude, C sharp minor, Rachmaninoff; Concert Prelude and Fugue, Faulkes; "Clair de Lune," Karg-Elert; Springtime Sketch, Brewer; Prelude to "Suite du premier ton," Clerambault; "Premiere Symphonie," Op. 20, Maquaire.

Leo Sowerby, Chicago.—Mr. Sowerby played as follows at the Fourth Presbyterian Church in the Thursday afternoon recital on Nov. 11: Overture, "The Autumn Time," Sowerby; Nocturne, Fothergill; Fantasia, Adoration and "Alula" (Sonata Pascale), Lemmens; "Ecce Panis," Guilmant; Caprice, Heroique, Bonnet; "Idillio," Mauro-Cottone; "Requiescat," Sowerby.

Samuel A. Baldwin, New York City.—Mr. Baldwin's November programs at the College of the City of New York included the following:

Nov. 3—Concerto in C minor, Handel; Berceuse, Vienne; Prelude and Fugue in A minor, Bach; Epithalamium ("Nuptial Song") and Minuet, Hollins; "Rhapsodie Catalane," Bonnet; "Within a Chinese Garden," Stoughton; Love Song and "Ride of the Valkyrs" ("Die Walküre"), Wagner.

Nov. 7—Prelude in E flat, Bach; "Sœur Monique," Couperin; Sonata in the Style of Handel, Wolstenholme; Arietta, Elegy and Melody, Coleridge-Taylor; "Ronde Francaise," Boellmann; Largo from Symphony "From the New World," Dvorak; Concert Piece in C minor, Thiele.

Nov. 10—"Grand Choeur Dialogue," Gligot; Choral-Prelude, "Adorn Thyself, Fond Soul," Bach; Concert Prelude and Fugue, Faulkes; "In Memoriam" and "Will o' the Wisp," Gordon Balch Nevin; "In the Morning" and "Ase's Death" (from "Peer Gynt" Suite, No. 1), Grieg; Andante Cantabile, in B flat, Tschaiakowsky; Symphony, No. 5, Widor.

Nov. 14—Armistice Day: "Marche Heroique," Candlyn; Andante con Moto from Fifth Symphony, Beethoven; Epic Ode, Bellairs; Adagio from Sixth Sym-

phony, Widor; Meditation-Elegie, Borowski; "Marche Funèbre et Chant Seraphique," Guilman; Nocturne in G minor, Chopin; Finale from "Symphonie Pathétique," Tchaikowsky.

Nov. 17—Concert Overture in C major, Hollins; Nocturne, Op. 50, No. 6, Foote; Fantasia and Fugue in G minor, Bach; Idylle, Quetz; Second Suite, Op. 27, Beethoven; Gipsy Melody and Humoreske, Dvorak; Theme and Finale in A flat, Thiele.

Nov. 21—Prelude and Fugue in E minor (Jesser), Bach; Meditation, Sturges; Sonata Op. 22, in G minor, Piu!; "In Silent Woods," Rimsky-Korsakoff; Capriccio, Hugh Blair; Variations on an American Air, Flagler; "By the Sea" (Arranged for the organ by S. A. B.), Schubert; "A Joyous March," Sowerby.

Nov. 24—First Sonata in A minor, Karg-Elert; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; Siciliano and Chorale Preludes (MSS.), Henry S. Fry; Improvisation-Caprice, Jonken; Intermezzo, Brahms; American Rhapsody, Yon.

Frederick Johnson, Bradford, Mass.—In a recital at the First Church of Christ Nov. 3 Mr. Johnson of Bradford Academy gave this program: Toccata and Fugue in D minor, Bach; "Recit de Tierce en Taille," de Grigny; Scherzo, Capocci; Choral Improvisation, "A Mighty Fortress," Karg-Elert; Fanfare, Lemmens; "In Paradisum," Dubois; "L'Organo Primitivo," Yon; Elegiac Romance, Ireland; Allegro Vivace (Symphony 5), Widor.

Henry Ward Pearson, Jacksonville, Ill.—Mr. Pearson, director of the college of music at Illinois Woman's College, gave his first recital of the present season Oct. 25, his program being: "Gloria in Excelsis," Harrison; "Air a la Bourree," Handel; "By the Sea," Schubert; Allegro maestoso and Adagio from Third Sonata, Guilman; Vorspiel to "Lohengrin," Wagner; "The Swan," Saint-Saens; Andante from Fourth Symphony, Widor; Prelude to "La Damselle Elue," Debussy; Toccata in F major, Crawford.

John Gordon Seely, Toledo, Ohio—At his noonday recitals in Trinity Church Mr. Seely gave these programs late in October:

Oct. 18—Sonata No. 3 (two movements), Guilman; "Elves," Bonnet; Larghetto, Handel; Andante (Sonata No. 1), Borowski; Introduction to Act 3 ("Lohengrin"), Wagner; Scherzo, Dethier; Duetto, Mendelssohn; Concert Overture, Rogers.

Oct. 19—Fantasia in G minor, Bach; Andante Cantabile, Dethier; Scherzo, Jadassohn; Nocturne ("Midsummer Night's Dream"), Mendelssohn; Fugue in D, Guilman; "Le Carillon," Wolstenholme; Pastorale (Sonata No. 12), Rheinberger; Festal Postlude, Schminke.

Oct. 20—Sonata No. 2 (First movement), Merkel; "Echo," Yon; Scherzo Caprice, Bernard; "The Magic Harp," Meale; Polonaise in A major, Chopin; Evening Song, Matthews; Adagio, Diemel; "Finlandia," Sibelius.

Oct. 21—Sonata No. 6, Mendelssohn; "To Spring," Matthews; "Song of Sorrow," Nevin; Andante (Fifth Symphony), Beethoven; "Minuetto antico e Musetta," Yon; Premiere Arabesque, Debussy; Andante Religioso, Dreychock; Fugue in D, Bach.

Oct. 22—Grand Chorus in E flat, Guilman; Cantilena, Foote; Romanza, Parker; "The Temptation," Malling; "Love Death" ("Tristan and Isolde"), Wagner; Arabesque, Seely; Cantilena Pastorale, Dethier; Concert Rondo, Hollins.

Oct. 25—St. Ann's Fugue, Bach; Minuet, Beethoven; "Souvenir," Lemare; Intermezzo, Hollins; "Marche Militaire," Schubert; Caprice, Seely; Prize Song, Wagner; Sonata No. 1 (First movement), Guilman.

Oct. 26—Gothic March, Salome; Andante (Sonata No. 3), Mendelssohn; "Within a Chinese Garden," Stoughton; "Song to the Evening Star," Wagner; Adagio in E, Merkel; Melodie, Tchaikowsky; Adagietto, Bizet; Finale (Sonata No. 2), Guilman.

Oct. 27—Concerto No. 6, Handel; Adagio in D, Smart; Allegro Cantabile (Symphony No. 5), Widor; Scherzo, Hoffman; Rhapsodie No. 2, Saint-Saens; Gavotte, Martini; "Clair de Lune," Karg-Elert; Toccata in E, Bartlett.

Oct. 28—Grand Chorus in D, Guilman; Andante from String Quartet, Tchaikowsky; Canzone, Hall; Scherzo, Gigout; "The Search," Lenore; Nocturne, Foote; Poco Andante, Bossi; Overture, "Merry Wives of Windsor," Nicolai.

Oct. 29—These numbers repeated by request: Toccata and Fugue in D minor, Bach; Prayer and Cradle Song, Guilman; Polonaise in A major, Chopin; Andante Cantabile (Symphony No. 5), Tchaikowsky; Arabesque, Seely; "Echo," Yon; "Carillon," Sowerby; March from "Tannhauser," Wagner.

Henry F. Seibert, Reading, Pa.—Mr. Seibert, organist of Trinity Lutheran Church, gave this recital program at Trinity United Evangelical Church in Germantown, Philadelphia, Oct. 4: Sonata Cromatica (Seconda), Yon; "At Evening," Kinder; "Christmas in Sicily," Yon; Toccata and Fugue in D minor, Bach; "Piece Heroique," Cesar Franck; Humoresque, Yon; First Concert Study, Yon.

On Oct 21 Mr. Seibert played as follows in Emmanuel Lutheran Church at Pottstown, Pa.: Sonata Cromatica (Seconda), Yon; "At Evening," Kinder; "Christmas in Sicily," Yon; Toccata and Fugue in D minor, Bach; "Piece Heroique," Cesar Franck; Humoresque, Yon; First Concert Study, Yon.

F. A. Moure, Toronto, Ont.—Mr. Moure has resumed his recitals on the seventy-six stop Casavant organ in convocation hall at the University of Toronto. His first two programs of the season were as follows:

Nov. 2—Prelude and Fugue, C minor, Mendelssohn; Andantino in D flat (No. 2), Lemare; Sonata in F minor, Rheinberger;

"Solitude," Godard; Gavotte from "Mignonne," Thomas; Finale in E flat, Guilman.

Nov. 16—Fantasia in G major, Bach; Largo from "New World" Symphony, Dvorak; Suite, "Milton," Blair; "Wedding Chimes," Faulkes; March in E flat, Salome.

James T. Quarles, Ithaca, N. Y.—Recent programs by Professor Quarles at Cornell University contained the following:

Oct. 28—Fugue in D major, Guilman; "Chant Savoyard," Wareing; Sonata in F minor, Mendelssohn; "Chanson Indoue," Rimsky-Korsakoff; "Marche Slav," Tchaikowsky.

Nov. 4—Toccata in F, Bach; Adagio in E, Frank bridge; Sonata in A minor, Mark Andrews; Oriental Sketch, Bird; "The Curfew," Horsmann; March and Chorus, from "Tannhauser," Wagner.

Nov. 11—Concert Overture in E flat, Faulkes; Canzonetta, Foote; Chorale Prelude, "We Believe in One God," Bach; Concert Variations, Bonnet; Andantino in D flat, Lemare; Prelude to "Tristan and Isolde," Wagner.

Nov. 18—Sonata in D minor, Guilman; Minuet from "Sampson," Handel; "Invocation at Sistine Chapel," Liszt; "Walter's Prize Song" ("Meistersinger"), Wagner; Finale from Act I, "Prince Igor," Borodin.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in popular programs at the Auditorium during October included: Prelude and Fugue, E minor, Bach; Nocturne, "Midsummer Night's Dream," Mendelssohn; Spring Song, Mendelssohn; "Moment Musical," F minor, Schubert; "Traumerei," Schumann; Elevation, Guilman; "Gloria in Excelsis," Lemmens; Sanctus, "St. Cecilia Mass," Gounod; "Madrigale," Simonetti; Selection, "Mefistofele," Boito; Prelude, Paumann; "Ave Maria," Arcadelt; "Invocation," Hastings; "Exaltation," Hastings.

Paul A. Beymer, Wheeling, W. Va.—Mr. Beymer gave his eighth recital at St. Matthew's Church Nov. 9, and his program included: "A Song of Gratitude," Cole; "Dreams," Stoughton; Festal Procession, Nevin; Sketches of the City, Nevin; Scherzo, Rogers; "Mammy," Dett-Nevin; Spring Song, Macfarlane; Grand March from "Aida," Verdi.

J. E. W. Lord, Mus. D., Meridian, Miss.—On Thursday evening, Nov. 4, at the First Methodist Church, Columbia, Miss., Dr. Lord played the dedicatory recital upon the new Moller organ installed in that church. The recital was a great success and listened to by a congregation numbering about a thousand. Dr. Lord was highly complimented at the close, with the request that he pay a return visit. The program: Allegro from a Concerto, Dupuis; Suite for the Organ, Corelli; Elysian Hymn, Frederic Lacy; "From the South," Gillette; Fantasia ("My Old Kentucky Home"), Lord; Barcarolle (From "Tales of Hoffmann"), Offenbach; Rural Scenes (storm effects), Hoffmann; Toccata in A, Blakeley; "Will o' the Wisp," Nevin; Allegretto in E flat, Wolstenholme; "Angels' Serenade," Braga; "Thanksgiving," Demarest.

Joseph Clair Beebe, New Britain, Conn.—In his latest Sunday evening recitals at the South Congregational Church, on the organ of ninety-six stops, Mr. Beebe played:

Nov. 21—Fifth Fantasia, Merkel; "Song of the Lark," Tchaikowsky; Andantino ("Rosamond"), Schubert; "Swing Low Sweet Chariot," Ditton; Woodland Idyl, Reiff; Melody for Bells, Sibelius; Overture to "Stradella," Flotow.

Nov. 28—Suite, Corelli; Andante (Fifth Symphony), Beethoven; Symphony, "Storm King," Dickinson.

Minor C. Baldwin, Middletown, N. Y.—Dr. Baldwin played the following program at the Congregational Church of Somersworth, N. H., Oct. 29: Great G Minor Fugue, Bach; Reverie, Baldwin; Concerto, Handel; "Consolation," Baldwin; Adagio et Menuet, Haydn; Allegretto, Corelli; Three Intermezzi, Mozart; "Chloe," Yradier; "La Charnesse," Helmholtz; Hallelujah Chorus from "The Messiah," Handel.

Ernest Dawson Leach, Burlington, Vt.—At a university service, Nov. 21, given for the students at the University of Vermont, Mr. Leach offered the following program at St. Paul's Episcopal Church, Tootona, G. major (request), Dubois; "Benediction Nuptiale," Fry-singer; "Song of Consolation," Cole; "To a Water Lily" and "To a Wild Rose," MacDowell; Evenson (request), Johnston; Festival March in D, Faulkes.

M. Lochner, River Forest, Ill.—On Oct. 7 Professor Lochner played the following program before a conference of Lutheran pastors of Central Illinois in St. John's Church, Beardstown, Ill.: Sixth Sonata, Mendelssohn; "Noel," d'Aquin; "Good Friday Spell," Vrethlad; "Easter Morning," Malling; Andante from Fourth Sonata, Bach; Violin Fugue, Bach; Melody in A flat, Reuter; Fanfare, Lemmens; "Gesu Bambino," Yon; "Variations de Concert," Bonnet.

On Nov. 10 Mr. Lochner gave the following recital before the convention of Lutheran teachers of Iowa in Trinity Church, Boone, Iowa: Festival Prelude on "Ein feste Burg," Faulkes; Andante from Fourth Sonata, Bach; Violin Fugue, Bach; "Shepherd's Song," Merkel; Melody in A flat, Reuter; First Sonata, Mendelssohn; "Noel," d'Aquin; "The Holy Night," Buck; "Variations de Concert," Bonnet.

On Nov. 21 Mr. Lochner played in Bethel Lutheran Church, Chicago: Sixth Sonata, Mendelssohn; Andante from Fourth Sonata, Bach; Violin Fugue, Bach; "Gesu Bambino," Yon; Christmas Pastorale, Harker; "Variations de Concert," Bonnet.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart, organist of the First M. E. Church, gave the following program at the church Nov. 11, assisted by Mrs. H. W. Hemphill, pianist: Offertoire in D minor, Batiste; "Love-Death" from

"Tristan and Isolde," Wagner; Allegro Vivace from Sonata Prima, Pagella; "In the Forest," Durand; "Concerto Gregoriano," for piano and organ, Pietro A. Yon; Meditation and Festival March, Ralph Kinder.

Homer P. Whitford, organist and director at the Tabernacle Baptist Church of Utica, N. Y., gave a harvest musical service Sunday evening, Oct. 31, his chorus choir being assisted by the Bible school orchestra. The first Sunday evening in November Mr. Whitford resumed the twenty-minute recitals which last winter gave much pleasure to lovers of organ music in the congregation and community. Request numbers will, as last year, form a large part of the programs.

The Evangelical Immanuel Church at Bartlett, Ill., thirty miles west of Chicago, celebrated the completion of its new organ on Oct. 24. A Baltzer of Chicago gave a recital to mark the opening of the instrument. The organ was built by George Kilgen & Son of St. Louis. The Rev. C. F. Bauman, former pastor of the Bartlett congregation, spoke on "The Proper Use of the Organ in the Church."

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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, 1701 Walnut street, Philadelphia, Pa.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

Treasurer—A. Campbell Weston, 27 South Oxford street, Brooklyn, New York.

Associate Editor—Willard Irving Nevins, 668 Putnam avenue, Brooklyn, New York.

Treasurer Weston reports that there are still a large number who have not paid their dues up to Jan. 1. Now is the time to do it in order to be sure of receiving your Diapason without any interruption.

The New York City public meetings committee started the season in good style with the dinner on Nov. 29. Chairman Doane deserves great credit for securing the Rev. Horace Percy Silver as a speaker for that event. A full report of this will appear in the next issue.

Soon after the New Year there will be two more public meetings of special interest. One is a choral service with probably the combined choirs of the Brick Presbyterian Church and the Church of the Incarnation. Dr. Dickinson will conduct and John Doane will be at the organ. The other service will be held some time during Lent at the Tompkins Avenue Congregational Church of Brooklyn and this will be under the direction of E. K. Macrum, musical director of that church.

How many times have you noticed in any newspaper report of the dedication of a church or some other service of consecration that the reporters fail to mention, with any degree of satisfaction, the musical part of such a program? Recently in or near New York there were two such services and although well-known in the musical world not a word was said about the organist. This is a point which the committee on the promotion of the interests of organists has hopes of bringing out in its work as planned for the winter. The time has come when the N. A. O. must stand for more than an association for fraternal and social benefits. It is up to each one of us to help to make this new movement a success.

Here is one example by a well-known western organist, which is in direct line with this work:

"A lady, who is an organist of a small church, appealed to me in regard to what she rightly considered an injustice. One Sunday the chairman of the music committee said to her: 'You are using a lot of electricity by your practice on the organ and we shall have to charge you 25 cents an hour when you practice.' She naturally demurred at this and thought of resigning her position. However, I was able to convince the music committee that it should allow its own organist to use the instrument as much as she wished without charge—that the more proficient she became the better service she would give the congregation. To cut a long story short, the committee saw the point and not only gave the organist free use of the organ, but raised her salary as well. Through this incident I was able to secure two new members for the N. A. O."

This was written in response to a plea that we make the association more than a fraternal organization and more so now that the dues have been raised.

The committee of reference promises many things of importance. Its first duty of looking after the physical structure of the organ is a great one, but it hopes to go beyond that and do more in the scientific field. There are many problems in acoustics which are yet to be solved. The Wanamaker organ factory which is

being enlarged will have a special department or laboratory where new experiments, which are beyond the scope of smaller factories, will receive a thorough trial. The New York Wanamaker organ will contain several new features in the string and swell box departments. The committee on reference hopes to be able to give advice to all churches and organists who may have problems of purchase and installation, and also to protect both builder and purchaser in the matter of freak specifications.

Committee One of Great Scope.

The committee of reference met on Nov. 8, Messrs. Courboin, Demarest, Noble and McAll being present. The scope of the committee's activities was clearly defined and consists of the following:

The committee concerns itself with the physical structure of the organ, its specifications, the problems of purchase and installation and the principles governing the design and control of the console. It was decided to have the committee act as a body to answer questions by organists and church officials. In addition the committee will act with other organizations on matters of mutual interest. It is expected that the Organ Builders' Association will appoint a committee to act jointly on such questions.

The committee also hopes that new devices and inventions may be referred to it for comment. There is a great field for scientific experimental work in acoustics. Conflicting theories of tone production affect the practice of voicers, and such work, which is often beyond the scope of factory facilities, should be undertaken. The committee stands ready to confer on the possibilities in this direction.

REGINALD L. McALL.

Program of Committee for Promotion of Interests of Organists.

The committee whose work and program are of the greatest interest to our members is undoubtedly that for promoting the interests of organists. At its last meeting, on Nov. 15, a statement was prepared for use among the ministers. It was decided to have it presented at various clerical meetings throughout the country, beginning with New York. The state councils will be asked to undertake this work in their own territory, and thus a large group of church leaders will be reached. It is hoped that there may be definite and immediate results from this campaign. Individual members of the association are now assisting many churches, at the request sometimes of the organist, but often of the music committee or minister. The latter in many cases merely lack the facts necessary to fair judgment, and readily meet the situation when they realize it.

The other side of this committee's work lies with the organists. There is urgent need for better training, higher ideals, and the cultivation of real personality among us. This is the purpose of N. A. O. membership. It is achieved by our fraternal contacts, by the reading of organ literature, and especially The Diapason. How many of your friends are sharing these privileges? If we had 20,000 members, with at least six simultaneous annual conventions, and active winter programs in all our large centers, we should only be scratching the surface, for the total number of organists in the country is many times that number.

The committee feels, therefore, that an enlarged membership is imperative, if we are to be ready for our tasks. How can you help?

Public Meetings Committee.

The public meetings committee is anticipating a lively and interesting season for the association, as it has many interesting plans up its sleeve for the year. Most of them are tentative as yet and cannot be announced

without getting the committee into trouble, but we can announce the get-together dinner which at present writing is to be held, and at present reading was held, at the Southern tea room, 270 Madison avenue, Nov. 29. The feature of the evening next to the fried chicken was the Rev. H. P. Silver, rector of the Church of the Incarnation, who tells more good stories and speaks with more real enthusiasm and inspiration than almost anyone I know. Then followed a free-for-all discussion—not fight.

The committee has several things up its sleeve for the year—an oratorio by two of the best-known choirs in town combined, a big Lenten service in Brooklyn at the Tompkins Avenue Congregational Church, and several other things.

We are having fine enthusiasm at the committee meetings and are hoping for a big year in the association.

JOHN DOANE, Chairman.

Noble Tells Incidents of Trip.

T. Tertius Noble writes of his vacation in England:

My Dear Mr. Nevins: On June 26 we set sail for England after an absence of six years. Our trip was a slow one, but sure, for we went on the good old St. Paul, perhaps once a greyhound of the Atlantic, but now—well, the rest may be left to your imagination, for we took ten days to cross. On landing at Southampton we went directly to Camberley in Surrey, to the home of Mrs. Noble's mother. Here we made our headquarters for some time. July 2 we visited Canterbury, and of course called at the cathedral. Here we found Dr. Palmer in command, and certainly his task is no easy one, for the salaries are just the same as they were before the war. Under these circumstances it is almost impossible to find efficient singers, for they cannot live on the paltry "offering" allowed to them per annum—sums varying from £75 to £100. Most of the cathedrals are suffering in the same way.

At the end of July we went to my beloved York, where I spent fifteen years, perhaps the busiest years of my life. The welcome there was indeed remarkable. For ten days it was one incessant rush. During my stay there I gave two recitals on the fine Walker organ, which has since my time been somewhat enlarged, more especially in tone. All the reeds are on heavy pressure, and there are many ranks of brilliant mixtures. The latter I do not like and did not use at all in any of my solos. The new work was carried out by Harrison & Harrison of Durham, a firm that has captured the big things in the way of organ building in the British Isles.

In my programs I included a number of American compositions, works by James H. Rogers, Homer N. Bartlett, Stebbins, Harvey Gaul and others. At both recitals the audiences were vast, over 3,000 at each. It was good to play to such a crowd, and such a silent crowd; it was most inspiring altogether.

At many of the services my own compositions were sung, and beautifully they were done by the finely trained choir of twenty boys and nine men. Dr. Bairstow is the master choir trainer. This visit to York will live long in my memory.

On the way south we stopped off at Ely and remained almost forty-eight hours at another "old home" and of course every moment was filled during the stay. An impromptu recital was given one evening. A choir boy from the cathedral delivered messages around the village in the morning, and so the news was spread, and a large audience came to hear an hour and a half of organ music in the dimly-lighted cathedral, one of the most graceful buildings in the world.

From Ely we went back to Camberley to remain quiet. During this visit we went to Windsor to spend an afternoon with Sir Walter Parratt, the greatest of all English teachers of the organ. Sir Walter is still very much alive, full of activity and "pep," and he still goes to London regularly to teach at the Royal College of Music. He takes his choir boys rehearsal every morning at 8 o'clock. Some men of 20 would grumble at that, but at 80 it is rather a joy. Besides talking hard about my beautiful church for quite two hours, we went all over Windsor Castle (the king being away), and had a chance to see unusual things. It was all very interesting and one of the most interesting things of all was some very beautiful drawings by Percival Anderson, an old York Minster choir boy. He is now a famous artist, perhaps one of the most famous of the younger generation in England.

We also visited Westminster Abbey on several occasions. It was good to find my old friend Sydney Nicholson in full charge of Abbey affairs. Nicholson is a man of deeds; things are going to hum at the abbey. A very pleasant part of the day was spent at Swainswick Rectory and at St. Catherine's Court, Bath. The latter is one of the loveliest old houses in England, dating back to 1580. It belongs to my friend the Hon. Richard

Strutt, a man who has devoted his life to church music. With him I went off to the Worcester festival and there spent a very happy week, hearing music and meeting scores of friends.

The last of my vacation was spent in Hampshire at my brother-in-law's place; here we all had a very happy seven days before sailing for New York on the good old Philadelphia.

England is all right, its villages are lovely, its gardens exquisite, its people warmhearted, but just one thing is wanting—a climate. So here's to America for sunshine and fine weather.

Yours sincerely,
T. TERTIUS NOBLE.

Chapter Adopts Constitution.

Following are the constitution and bylaws recently adopted by the new Union and Essex council of New Jersey, which might well serve as a model for other councils that are formed:

Article 1.—This organization shall be called the Union and Essex Council of the National Association of Organists.

Article 2.—Any member in good standing in the National Association of Organists, whose place of residence or professional work is in Union County or Essex County, New Jersey, may become a member by expressing in writing the desire to affiliate.

Article 3.—Section 1. The officers shall be a president, two vice-presidents, a secretary and a treasurer. Section 2. They shall be elected annually by ballot and hold office until their successors are duly installed; such installation shall be at the annual meeting in May. Section 3. No officer shall hold the same office for more than two consecutive terms.

Article 4.—This chapter shall subscribe to the constitution of the National Association of Organists.

Article 5.—This constitution may be amended at any regular meeting by a two-thirds vote of the members present, provided such amendment has been presented at the preceding regular business meeting, and notice thereof sent with the call for the meeting at which the action on the amendment is to be taken.

BY-LAWS.

Article 1.—Section 1. Regular meetings shall be held in Union or Essex county on the fourth Monday evening of each month except June, July, August and September. The annual meeting shall be held on the fourth Monday in May. Section 2. There shall be four regular meetings a season, exclusively for members and for guests who are musicians, said meetings to be for business, addresses, discussion and fellowship. Section 3. Alternating with the above meetings, there shall be four meetings a season open to the public, said meetings to have musical programs at which a silver offering shall be asked from those in attendance. Section 4. Special meetings may be called by the executive committee.

Article 2.—Section 1. One-fourth of the membership shall constitute a quorum at all regular meetings. Section 2. One-fifth of the members shall constitute a quorum at special meetings.

Article 3.—The officers and the chairman of the program committee and the state president of the National Association of Organists shall form the executive committee, which shall have charge of the general management of the chapter.

Article 4.—Four weeks before the annual meeting the president shall appoint a committee of three, to the chairman of which committee each member shall send his choice of officers to serve the ensuing year. The committee shall prepare a ticket, choosing the two in each case having the largest number of votes, and shall present it at the annual meeting.

Article 5.—Section 1. Within four weeks after installation, the president shall appoint a program committee which shall prepare the programs for the ensuing year. Section 2. The chairman shall secure the approval of the executive committee before announcing the program. Section 3. A member having served as chairman for two consecutive years, shall not be eligible for a third consecutive term.

Article 6.—A registry of substitute organists shall be kept by the secretary.

Article 7.—A bulletin board shall be placed at the entrance at each meeting for notices of matters of interest to organists.

Article 8.—A publicity box shall be placed at the entrance at each meeting, in which news items about members may be deposited, to be sent by the secretary for publication in the official journal of the National Association of Organists.

Article 9.—The order of business at regular meetings shall be as follows: 1. Call to order. 2. Roll call. 3. Reading of minutes of last meeting. 4. Announcement by the president. 5. Report of secretary. 6. Report of treasurer. 7. Report of standing committees. 8. Report of special committees. 9. Unfinished business. 10. New business. 11. Program. 12. Adjournment.

Article 10.—These by-laws may be amended at any regular meeting by a vote of the majority of the members present, provided such amendment has been presented at the preceding business meeting and notice thereof sent with the call for the meeting at which action upon the amendment is to be taken.

National Association of Organists Section

The Woman in the World of the Organ

By GASTON M. DETHIER

The subject greatly interests me, for in my opinion women are worthy of far greater consideration than that accorded them by church committees and, I may add, the A. G. O., who sees fit to bestow on them the fellowship, but very rarely an opportunity to be heard. Physically women are remarkably adapted to handle a modern organ, which calls for delicacy of treatment, sensibility to its touch and alertness to control its mechanical appliances. Mentally I have found them, in general, more earnest, thorough workers and of keener artistic appreciation than men. (Be it understood that I refer to organists.) All of them are pianists or have studied piano, and they take up the organ because they love the instrument. Their knowledge of the piano literature has broadened their vision and it enables them to grasp readily the musical contents of a composition in regard to its particular style and inner meaning. This becomes foremost in their mind and technical proficiency is merely the means of imparting it.

Very few organists are also pianists in the true sense. They begin the study of the organ without first possessing adequate technical or musical foundation and therefore their performance lacks the vitalizing power of a varied touch and musical understanding.

Women are the best exponents of my method of organ playing among my pupils; they invariably are first to acquire that absolute control of the muscular apparatus in view of the greatest variety of touch and that co-ordination of mind and muscles which makes the organ like any other instrument, a means of self-expression.

It is a remarkable fact that only one of my pupils has been awarded the artist diploma of the Institute of Musical Art—Miss Lillian Carpenter, who is also a fellow of the A. G. O. This is not due to superiority as an organ virtuoso, for many others, men as well as women, possess qualities equally remarkable, but she had the perseverance to pursue her studies to the complete mastery of the numerous subjects the test imposed.

Perseverance is one of the distinguishing traits of women's character as students. May it bring them recognition in the form of an occasional recital during the conventions of organists, and church positions worthy of their capabilities.

Reports Made by Committees.

The executive committee held its monthly meeting on Monday, Nov. 8, with the following members present: Chairman, Reginald McAll, Mrs. Fox, Mrs. Keator, Miss Whittemore, T. Tertius Noble, Charles M. Courboin, John Doane, Lynnwood Farnam, Hermon Keese, Clifford Demarest, Frank Adams, A. Campbell Weston, Walter N. Waters, Edward Macrum, Herbert Sammond, Willard I. Nevins and A. R. Boyce. After the reading of the minutes of the last meeting and treasurer's report, the reports of the various sub-committees were heard. Altogether the meeting was one of the most interesting held to date and one which promises to do much to start action in the right direction for a bigger and better association.

Guild of Catholic Organists.

A Guild of Catholic Organists has been formed in New York City, having at present a membership of about fifty. Permanent officers have not yet been elected. The acting secretary is William Stewart Larkin, 601 St. Mark's Place, Brooklyn. Dues are \$2 a year. The aim is to improve the status of Catholic church music as well as that of organists and incidentally to urge an increase in salaries. Strict conformity to the motu proprio of the late Pope Pius X. is

urged as a standard, and as a means of securing such conformity more attention is to be given to the development of really competent choirs and choral efficiency. A "Black and White List" of church music is planned. The next meeting will be held at 468 West 143rd street, New York City, in the near future and there will be an address by Dr. Harold A. Gibbs on "Palestrina."

Illinois Council.

The monthly meeting of the Illinois council was held at state headquarters, Epiphany parish house, Chicago, Sunday afternoon, Nov. 21. Dr. Hemington, the state president, outlined a plan of campaign to secure new members. Carl Rupprecht, vice-president of the council, made a motion that a committee be appointed to inquire into the desirability of holding a convention in Chicago next summer for the benefit of middle west members who are unable to make the thousand-mile trip to the East for the convention to be held in Philadelphia. The motion was carried unanimously.

At all future meetings of the Illinois council there will be a short organ recital played by one of the members and a paper will be read on a subject of special interest to organists.

After tea had been served the members adjourned to the church auditorium and Dr. Hemington played a short program of works by Mendelssohn.

Maitland at New Church.

Rollo F. Maitland has been appointed organist of the Church of the New Jerusalem, Twenty-Second and Chestnut streets, Philadelphia. This church has been an important factor in the musical life of Philadelphia for over thirty years. The American Organ Players' Club, now celebrating its thirtieth anniversary, gave all its recitals there for several years after its inception. The late Dr. W. W. Gilchrist, the famous American composer and conductor of the Philadelphia Mendelssohn Club, was choir-master there for a long period, and the Manuscript Society of Philadelphia gave its annual church concerts there for years. The organ, a thirty-eight stop three-manual Roosevelt, built in 1882, is still in splendid condition. There is only one service on Sundays, and Mr. Maitland does not train the choir; consequently his time is free for theater and recital work. The choir, a mixed chorus of about twenty-five voices, is under the very able direction of Mrs. Elizabeth T. McCloskey.

New Jersey Report.

New Jersey Local Council No. 1 had the first meeting of the season on Tuesday evening, Nov. 2, at the home of the state president in Asbury Park. The resignation of Louis Van Gillewe, the chapter president, was accepted with much regret and J. S. Farrar, organist of St. George's Church, Rumson, was elected in his place. Miss Jessie Vanderveer, organist of Trinity Episcopal Church Asbury Park, was elected a member of the program committee and plans are under way for the winter's work. There were six applications for membership. Miss Sara Armstrong of Shrewsbury gave a full and interesting report of the New York national convention. After this the council adjourned to meet again in December. Alexander Russell has been appointed a member of the New Jersey state council.

HARRIET S. KEATOR,
State President.

Consecration at Morristown.

The new edifice of the Church of the Redeemer at Morristown, N. J., was consecrated on Thursday morning, Nov. 4, by Bishop Edwin S. Lines. Many clergy from the diocese and elsewhere were present. Special music was prepared under the direction of Mrs. Kate Elizabeth Fox, organist and choir-master. The service was most impressive and the music by the full choir was especially beautiful. Mrs. Fox played for the preludes: Allegro from Sonata 1,

Mendelssohn, and "Solemn Prelude," T. Tertius Noble, and for a postlude the Toccata from the Fifth Symphony of Widor. The Communion Service in E flat by Eyre was sung and the offertory anthem was "How Lovely is Thy Dwelling-Place," by Brahms. The music of this church has become well known and is recognized for the high standard which it has maintained.

NEW YORK NEWS NOTES.

E. K. Macrum gave Mendelssohn's "Elijah" at the Tompkins Avenue Congregational Church in Brooklyn on Sunday afternoon, Nov. 21. Katherine Platt Gunn, violinist, assisted at this service.

At the First Presbyterian Church, Dr. William C. Carl is presenting at the various services many of the famous Russian anthems by Gretchnaninoff, Rachmaninoff, Kastalsky and Tschai-kowsky. For this purpose he has organized a Motet choir of thirty solo voices.

Albert B. Mehnert, F. A. G. O., has resigned as organist and choir-master of the Bedford Park Baptist Church of Brooklyn, N. Y., to become supervisor of music of the public schools of Erie, Pa. There are twenty-seven schools under his direction in this new position.

Announcement of the formation of a junior choir at the Bedford Park Presbyterian Church, New York City, brought applications to the number of sixty voices, the children ranging in age from 8 years to 16. The choir-master, Robert Morris Treadwell, has formed this material into junior and intermediate choirs. With the senior choir of twenty voices there will be an available force of eighty. A junior choir of twenty voices has been organized at the Church of the Comforter, the Bronx, by Mr. Treadwell.

William Reddick has been appointed organist and choir-master of the Central Presbyterian Church, New York City. He will give an organ recital every Sunday afternoon and will be assisted by violin, cello and harp. There will be a double quartet under his direction.

John Doane of the Church of the Incarnation gave Parker's "Hora Novissima" at the two musical services on Nov. 21 and 28.

Dvorak's "Te Deum" was the feature of the Sunday afternoon service at St. Bartholomew's, Nov. 21 and Nov. 28, under the direction of David M. Williams, the choir sang the prologue and the first beatitude from Franck's setting of the "Beatitudes."

In November there were four musical services at the Church of the Ascension under the direction of Jessie Craig

Adam. Nov. 7 the choir sang "The Creation," by Haydn, Nov. 14 the "Requiem Mass," by Mozart, and Nov. 21 and 28 the first and second parts of Mendelssohn's "Elijah." Miss Adam is one woman who is doing big things in the organ world and is doing them well. There will be an oratorio every Sunday afternoon during the remainder of the season at the Church of the Ascension.

Charles Hall is playing in the Regent Theater of Paterson, N. J. Sidney Overton is taking his place temporarily at the Capitol Theater, Elizabeth, N. J.

Bauman Lowe, organist and choir-master of St. Bartholomew's, Brooklyn, and an assistant conductor to Walter Damrosch in the New York Oratorio Society, has begun rehearsals in Elizabeth with the New Jersey branch of that society. The work under preparation is Eggar's "Dream of Gerontius." Mr. Lowe prepared this chorus last year for its part of the big festival week in New York City.

At the Church of the Redeemer, Morristown, N. J., on Sunday evening, Oct. 31, Gaul's "Holy City" was sung under the direction of Mrs. Kate Elizabeth Fox. The choir was assisted by New York soloists.

Alston L. Brandes, formerly assistant organist of the Church of the Beloved Disciple, New York, has been appointed organist and choir-master of St. Stephen's Episcopal Church, Newark, N. J.

On Armistice Day a union service was held in the Church of the Redeemer at Morristown. The full choir under Mrs. Elizabeth Fox sang Kipling's "Recessional" and all of the national hymns of the allied nations. The church was filled to capacity.

FINDINGS KEEPINGS.

Sir: Harry Rowe Shelley's new anthem, "Search Me, O Lord," is now ready. A fine anthem to use just before the collection. —D. D. B., Boston Herald.

The first edition of Clarence Dickinson's Nativity Play in ancient Christmas carols, "The Coming of the Prince of Peace," was completely sold out within the space of two days.

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H. T. Jost is president of the company and one of its originators. A. C. Reuter, secretary and treasurer of the company, and founder of the business, has been in the organ business for twenty-six years. Charles Russell, a member of the board of directors of the company, was a resident of Lawrence for years and later served as manager of the Mutual Oil Company at Fremont, Neb., returning to Lawrence to become active in this company. Albert Sabol, also one of the company's directors, is superintendent of its plant and has been in this business for the last fifteen years. He is an expert in every phase of organ construction.

The factory has enough business on hand to keep the plant occupied until June 1, 1921, and expects soon to enlarge the capacity to one organ a week. The plant is unusual from the standpoint of light and cleanliness, being one of the most attractive to be found anywhere. The assembly room is 48 feet wide, 65 feet long and 45 feet high and equipped with a traveling crane.

At a public concert of the Chicago Artists' Association, to be given Dec. 12 in St. James' Episcopal Church, Miss Tina Mae Haines, Mrs. Irene Belding Zaring and Hugo Goodwin will be heard on the new organ. The boy choir of St.

James' under the direction of John W. Norton will sing carols and Arthur Rancous, baritone, of the Church of the Holy Spirit, Lake Forest, will be a soloist.

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—Philadelphia North American, October 3, 1919.

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TABER HEARD AT APPLETON

New Head of Organ Department at Lawrence Gives Fine Recital.

Frank A. Taber, Jr., who went to Lawrence College at Appleton, Wis., in the fall to take charge of the organ work in that large school, was introduced to Appleton as a recital organist when he played the fine Steere organ in the memorial chapel on the evening of Nov. 8. It was the second recital in the faculty concert series and was well attended.

Mr. Taber's numbers were selected largely from the French school and in all of his playing he displayed clean technique, keen sense for effective registration, musicianly grasp of the content of the various numbers, and a convincing style of performance. He was at his best in the large compositions. The "Song without Words" by Bonnet received a most sympathetic interpretation and greatly pleased the audience.

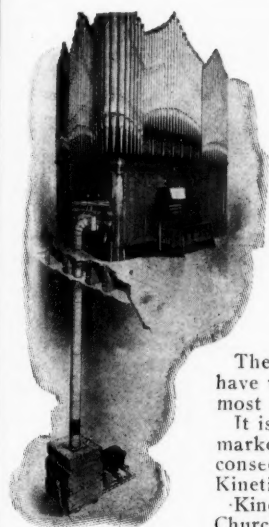
Winifred Wilson Quinlan, soprano, sang three groups of songs. Mr. Taber's organ selections were: Sonata No. 5, Guilman; Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; "Lamentation," Guilman; "L'Organo Primitivo," Yon; Toccata from "Suite Gothique," Boellmann.

Recitals by Miss Grace C. Thomson.

Miss Grace Chalmers Thomson, A. A. G. O. of the Church of the Holy Faith, New York, and formerly organist and director at the Congregational and Trinity Episcopal churches of Rutland, Vermont, gave a recital at Grace Lutheran Church, Eau Claire, Wis., Oct. 3, at which her program included: Festal Prelude (from Organ Sonata), Oliver King; Fugue in E major, Bach; "Will o' the Wisp," Gordon Balch Nevin; "Dreams," Wagner; "Con Grazia," George W. Andrews; "Sunshine and Shadow," Buck; Hallelujah Chorus, Handel. Miss Thomson spent the summer in the west and gave recitals on the Esther Vilas memorial organ, Madison, Wis., Oct. 7, at the Methodist and Congregational churches of Hampton, Iowa, at Christ Church, Waterloo, Iowa, Sept. 26, and at St. Mark's, Toledo, Oct. 10.

Brooklyn Organist Dead.

John Schultz, 57 years old, organist of the Church of St. Nicholas, Brooklyn, N. Y., for thirty-five years, died Nov. 2 of heart disease, after a year's illness, at his residence, 286 Powers street. Mr. Schultz was born in Germany and had been a resident of Brooklyn for forty years. The funeral was held Nov. 6 with a requiem mass in St. Nicholas' Church.



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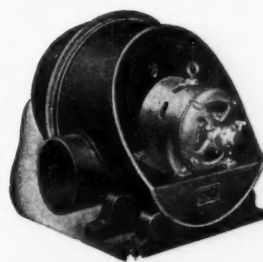
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By T. TERTIUS NOBLE

It is now just eight years ago, for it was in October, 1912, that I received an invitation from the rector of St. Thomas' Church, New York, to take charge of the music. At that time I was much engrossed in my double daily services at York Minster, to say nothing of the numerous pupils who had to be dealt with daily; also a symphony orchestra and a choral society of 300 voices. It took me some months before I could finally make up my mind as to the advisability of taking up work in the new world; in fact, it was not till January, 1913, that I gave my answer, and that was at a meeting held in the vestry of St. Thomas' Church. At that meeting I met the rector, Dr. Ernest M. Stires, and the members of the music committee. After about half an hour's talk I came to the conclusion that I would make the plunge, and glad I am that I did, for I have never regretted for one moment the very beneficial change.

York Minster is perhaps one of the most beautiful Gothic buildings in the world, and when I saw the exterior of St. Thomas' I felt that a great church was in the making. At this time inside this glorious structure there was a wooden church, not at all attractive, but entirely adequate for the time being, good enough to draw large congregations every Sunday morning. It was in this wooden church, in April, 1913, that I started my work with the choir. There was a small two-manual organ which did not appeal to me very much after my glorious "four-decker" at York. Still, it was far better than the melodeon which I had to face in October, 1913, when the wooden structure was being pulled down. The choir of forty-five, the organist and the colored blower had to retire to the chantry for Sunday services! Here I endured much for the good of the cause, for I knew very well that later on I would have a glorious church and an organ unsurpassed for its mechanism and beauty of tone.

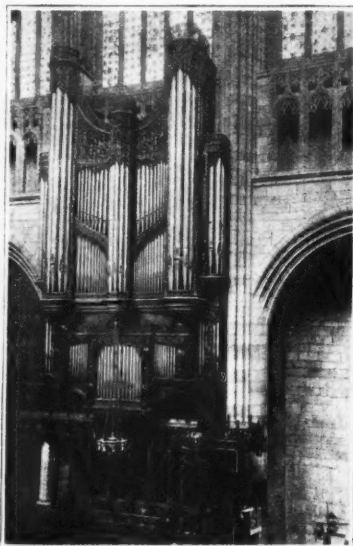
When the wreckers had done their work and laid bare the exquisite interior of the church, by removing all the wood of the old church, all hearts warmed and all felt keyed up to work for the very best results in so lovely a house of God. The chancel was furnished with wooden benches, quite plain in character, until the time should come when some generous member of the congregation would offer as a gift the proper fittings already designed by the architect. The church is built of sandstone, that of the exterior coming from Indiana and that of the interior from Kentucky. Its dimensions are noble in the extreme, lofty, broad and long, having a seating capacity for 2,000. For sound there is no building in New York that can be compared with it, especially for large choral work, orchestral work and organ recitals.

On Nov. 11, 1918, armistice day, Charles Steele, senior warden of the church and chairman of the music committee, came to the church in the morning and offered the rector as a "thank offering" a sufficient sum of money to pay for the chancel fittings, which in all probability ran into a quarter million. The work was put in hand at once and carried out most successfully by the well-known Boston and New York firm, Irving & Casson.

A whole book might be written about the exquisite carvings which adorn this beautiful chancel. Each side is lined with stalls for the choir and clergy. The backs of the book rests are carved with Biblical scenes. The general treatment of the work is entirely mediaeval in its atmosphere. The scenes are not all drawn from the traditions of the past, for this work was designed and executed during the period of the world war, and so we have figures of the allied commanders, Foch, Haig, Pershing and the allied rulers; also eminent men whose names

will live forever, such as Lloyd-George and many more. There is, indeed, a wealth of incident quite beyond description, surpassing anything that the writer can recall outside the perfect work of mediaeval churches in England, France and Spain.

The reredos, the gift of the Fahnestock family, in memory of their father, is undoubtedly one of the greatest accomplishments in modern ecclesiastical art. Its several tiers of niches, peopled with saints and prophets, rise one upon another, cut in stone which harmonizes with the rest of the church. Near the top the reredos is pierced by three openings that reveal windows which, though not permanent, are glazed in rich tones, much like the glass of the fourteenth century. In many ways the work resembles the famous stone reredos at Winchester Cathedral, England, but is



VIEW OF ST. THOMAS' ORGAN.

more effective for the reason of its being carried right up to the roof, whereas at Winchester it goes only as far as the windows. To really appreciate all the work in the chancel, it must be seen. No words can adequately describe the great beauty of it all and the remarkable atmosphere which seems to belong to the early ages, when churches took hundreds of years to build.

This Gothic pile will go down in American history as the greatest inspiration of the Twentieth century, and much of this inspiration comes from the rector, Dr. Stires, who has thrown his very heart and soul into every little detail. He has never spared himself during the years since the foundation stone was laid in 1910 till the present time.

All musicians know that the four-manual organ, built by the Ernest M. Skinner Company in 1913, is one of the finest church organs in the world and for beauty of tone is unsurpassed anywhere.

Among the famous church musicians whose likenesses are carved on the ends of the choir stalls are Merbecke, Farrant, Gibbons, Wesley, Croft, Boyce and Purcell.

Large Organ for Los Angeles.

Sibley G. Pease, the Los Angeles organist, is waiting with great anticipation for the arrival of the large Austin organ under construction for the First Presbyterian Church, of which he is organist and choirmaster. The instrument is to arrive on the coast the first of the year and be ready for use at Easter. It will be of four manuals, echo and solo being placed in the tower at the rear of the church. Eventually a set of outdoor chimes will be installed so as to be played with the powerful solo. The cost of the organ is about \$30,000 and it is the gift of Mr. and Mrs. Herbert G. Wylie. Mr. Wylie has an organ in his home which Mr. Pease has been playing for seven years. Mr. Wylie is vice-president of the Mexican Petroleum Company.

Anthem in Honor of Jubilee.

In honor of the celebration of the fifty-fifth anniversary of the Gustavus Adolphus Swedish Lutheran Church

in New York City, Dr. John T. Erickson, its organist and musical director, has written a jubilee anthem, to words by the pastor, Dr. M. Stolpe. In an enthusiastic review of the first presentation of the anthem, the North Star said: "The jubilee anthem composed by Dr. John T. Erickson is a little masterpiece, with pretty melodies and rich harmonies. The choir and soloists did splendid work. The anthem contains three chorus parts, soprano solo, soprano and alto duet, baritone recitative and aria and soprano solo. It was performed in an artistic manner and reflects great credit on its composer, who accompanied on the organ."

Lacey Baker Also Honored.

In the last issue of The Diapason the statement was made, on the authority of a contributor, that Oscar Franklin Comstock was the only recipient in this country, except Clarence Eddy, of the diploma from the Academy of St. Cecilia in Rome, but it appears that Lacey Baker was honored by the academy in the same way and this correction is gladly made.

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CHICAGO, DECEMBER 1, 1920.

A COMPOSER'S EXPERIENCE.

Here is the actual experience of one of the great organists and composers of this country, as told us by the man himself:

He had worked for some time on a brilliant composition, suitable for recital purposes, and which since its appearance has been noted on the programs of the country's best organists so frequently that the linotype operators whose bete noir is the spelling of the titles and names of composers on these programs for The Diapason from month to month have become thoroughly familiar with it. The piece is difficult, though not forbiddingly so. The creator of the composition naturally was acquainted with its intricacies when he had completed reading the proofs for the publisher, but although he is one of the virtuoso performers of the day, he felt that he had not mastered it sufficiently for public performance. So when the first copies were placed on sale, he was still practicing diligently on this new work.

To his delight—for every composer is pleased to have his new works immediately noticed and performed—he saw it on the recital program of a very excellent organist of high reputation and immense repertoire within a week after it came out. So he took an elevated or subway train—we don't know which it was, but feel sure it was not a taxicab, as these are beyond the reach of organ composers—to the place where his piece was to be played, to see how it would be received. He came, he saw and he heard. As he tells the story, the organist who was paying him a compliment so early in the life of the new work and who was upholding his reputation for the rendition of all the novelties that are worth while, rendered it—one might say rent it, limb from limb. With a rush of work attending the arrangement and playing of many programs, besides his other duties, he had not had time to master the technical details. So he skipped many notes, according to the composer's version, and gave it what our old Latin professor used to call a "very free translation"—interesting, perhaps, but hardly according to the text. As for the spirit and the beauty of the work, of course the performer was in the dark, and naturally left his audience in the same state.

Naturally, the father of the child was chagrined and sorrowful over the mistreatment his offspring received. "If that is the way it is to be played, what will the public think of it and of me?" Thus he soliloquized, when the performance came to an end. And then—loud applause, fortissimo manifestation of appreciation and approval for the organist who played, and inferentially for the creative genius who provided the score. This, of course, alleviated the gloomy feelings of the composer. Being philosophical, he thought: "If they like it thus when it is played in that way, how must they like it when once I have mas-

tered it and play it in my recitals?"

He went home wiser, but not sadder. If there is a moral to this, by natural deduction it is this: Why play so much and play it indifferently? Would not the organist whose time for practice is limited do better to repeat oftener and play fewer pieces, and always play them with an approach to perfection? Just as it is bad for the digestion to eat too much and too fast, so it is ruinous to the musical digestion to gulp down without sufficient mastication the music written for the organ. More staples and a lighter diet would hold the audiences better.

ORGANS FOR LABOR UNIONS

Organ music indeed hath charms to soothe the savage, etc. The Electrical Workers' Union in Chicago now opens and closes its meetings with the strains from a large instrument, and its new headquarters are said to be the most attractive possessed by any labor organization in Christendom. Likewise the large hall of the street car men's union, also on the west side of Chicago, had a fine organ installed not long ago and is delighted with it. All the Chicago papers have been deeply interested in the introduction of organ music at the union meetings. It is set forth how the members arrive in their automobiles at the new quarters at Ogden avenue and Washington boulevard, and the streets thereabouts are crowded with their cars. Meanwhile the sounds of the organ reach the street and make the meeting seem almost like a church service.

The electrical workers recently purchased the building of the synagogue which faced Union Park and after redecorating it have opened it as their new home. It was the original plan of the Jewish congregation to take the organ to its new temple farther west, but the union heads, far-seeing as they were, decided to keep it, and now in its new role it proves that all the uses of the organ had not been exhausted when the "movie" houses adopted the instrument as an essential part of their equipment.

NOON-DAY RECITALS.

The noon-day recitals, five days a week, in Trinity Church at Toledo, Ohio, given in October by John Gordon Seely, the organist and choir-master, as noted in The Diapason last month, brought out a number of interesting facts. The attendance began with fifty-six and closed with 188. This is, of course, not as great a crowd as a fire or a "movie" show of the shady kind would draw, but it shows clearly—as to Toledo at any rate—that the recitals were worth the effort. Another interesting fact is that some people attended everyone of the twenty recitals. Mr. Seely reports that the numbers most often mentioned by those in his audience as being enjoyed by them were the compositions of Guilman. As shown in our recital page, where some of the programs are reproduced, the final one was made up of selections repeated by request.

Mr. Seely has a fine, large organ and his church is virtually a downtown institution. His opportunity to educate the musical taste of the average wayfaring man in Toledo during the luncheon hour is an excellent one. The experiment he has made is not a new one—it has been tried only recently in Detroit by Guy C. Filkins, as previously recorded. We only hope that these men will not have to wait to obtain their reward in heaven.

As pointed out by the Toledo Blade editorially, the quiet church offered the rest and refreshment that enabled the listener at the recitals to return to his desk or counter better equipped for his work, because the conditions were such as to take him leagues away from the clatter of the city.

It is our privilege to publish on another page an article from the pen of T. Tertius Noble, which he calls a "talk" on St. Thomas' Church, New York. A visit to this edifice, such as it was our privilege to make a few months ago, proves what Mr. Noble says, that the rich carvings cannot be described adequately. Mr. Noble is too modest to make note of the fact that among the carvings of church musicians is his own, placed there as a

tribute to his work as organist and choir-master. St. Thomas' is a proof of the fact that one need not leave America to see wonderful examples of ecclesiastical art and its organ equally is a study in the possibilities of church organ construction such as it is doubtful if any place abroad can excel. But the story is not complete without a reference to Mr. Noble, a man who completes the ensemble of art used to express the religious ideal—a man who helps to make real with his music the picture wrought in wood and stone in this edifice.

BISHOP PRAISES ORGANIST

Noted Englishman in Tribute to Stanley R. Avery of Minneapolis.

It is not often that a visiting clergyman takes the pains to write afterward in praise of the organist and the music the latter provided during his visit, and therefore Stanley R. Avery of St. Mark's Episcopal Church at Minneapolis has reason to take deep pride in the recent act of so prominent a man as the Rt. Rev. Herbert Bury, bishop of northern and central Europe, who has been visiting the United States. In a letter to the rector of St. Mark's, the Rev. James E. Freeman, D. D., which is published in the Outlook, the church paper, for Oct. 30, Bishop Bury pays a tribute to the beauty of St. Mark's and makes this reference to the music:

"I shall never forget those morning and afternoon services, especially of the former the Te Deum, and of the latter the perfect unity prevailing between choir and congregation. Your organist must be, nay I am sure he is, a genius. Inspiration, as you know, my dear doctor (no one better), is a widely distributed gift. After the singing of that 'Rock of Ages,' I was just sent into the pulpit feeling that I, too, had a bit of it given for a special message. You are indeed to be congratulated on having a devout congregation and choir to make the atmosphere of your church what it is."

The Te Deum, by the way, was Buck's Festival in E flat, and the English bishop thus pays a tribute to an American work.

Here Is a Labor Controversy!

According to dispatches from Portland, Oregon, seven organists employed by the Jensen & Von Herberg theater interests were reinstated by the American Federation of Musicians, Local No. 99, for the purpose of filing suit against them for alleged violation of their contracts, according to affidavits filed in the Circuit court by Cecil Teague, Henri A. Keates, Nellie Barry, Nellie Kennedy, H. Q. Mills, Mrs. Harry Hobbs and Ernest Nordstrom, employed by the Majestic, Liberty, Star, People's and Columbia theaters. The action follows a recent strike in which the organists, having returned to their work before its termination, were expelled from the union. This, they affirm, was perfectly satisfactory to them. Each of the affidavits denies that there is any local controversy involving wages or hours of employment.

Chace to Direct School.

Under the direction of Frank Wilbur Chace, Mus. D., the University of Colorado at Boulder has established a college of music. The standing of Mr. Chace as an organist assures the carrying out of the announced intention of the regents of the university to make it a school of the highest standard. Courses include pianoforte playing; organ playing and choir directing; vocal instruction; violin, viola and violoncello playing; classes in ensemble playing in stringed instruments, piano and organ; public school music and instruction in grade work; theory and history of music, and appreciation of music by lectures, illustrated by the organ, piano, voice and victrola. A festival chorus is to be organized annually for the purpose of studying and singing oratorios, cantatas and operas suitable for concert presentation.

The Free Lance

By HAMILTON C. MACDOUGALL

The receipt of the, as usual, highly interesting, catholic and altogether admirable series of organ recital programs of Professor James T. Quarles of Cornell University leads to the reflection of the enviable opportunity that Mr. Quarles enjoys in giving weekly recitals on two four-manual organs alternately. The Steere organ has seventy-nine stops and the Skinner organ has forty-six; any one who knows the magnificent organ in the Springfield Auditorium—I am inclined to rank it as absolutely the finest organ I have ever heard or played—and elsewhere the many delightful specimens of the genius of Ernest Skinner will, I think, echo my reflection.

The book of programs is cordially recommended to all ambitious young players who may wish to see what is being played by a first-class recitalist. I imagine that an inquiry with a stamped and self-addressed envelope, sent to Professor Quarles, asking for the cost of the book, would bring the desired information.

Yankeeand is the home of new and audacious enterprises, but the "ould country" has done something never brought about here—at least so far as my knowledge goes: An organ builder in England has made an organ of four manuals and pedals so constructed as to be knocked down, transported and set up again, the setting up taking six hours only.

In brief, the specification is: Great, seven stops, 427 pipes; swell, six stops with 366 pipes, celeste, 102 pipes, eighty-four reed pipes made into a 16-foot, 8-foot and 4-foot stop, and a "grand chorus" of 366 pipes; choir, four stops, 244 pipes; solo, six stops with 366 pipes; pedal, seven stops, acoustic bass, 32-foot, and six other stops with twelve pipes, the pedal being apparently derived (borrowed). The specification thus far has been that of the "straight organ" variety: to fit it for vaudeville use bass drum (tap and roll) and side drum (tap and roll), carillon (twenty notes, C to G), glöckenspiel, thirty-seven notes, 2-foot pitch, and a seven-octave piano are added.

Dr. Westlake Morgan, formerly of Bangor Cathedral, is the player of this instrument, and gains loud applause not only from the inevitable thunderstorm, but also from the only "G minor."

Of course, in England distances are comparatively short, but I wonder how long it will be before we see such an instrument on the Keith circuit.

The modernists, despite the efforts of sapient critics like Dr. Eaglefield Hull, do not seem able to commend themselves to all our younger musicians. I have in mind a young composer of less than 30 who himself writes in quite the modern style. A letter from him just received says: "I never heard anything like Scriabin's 'Poem.' I could scarcely sit through it. It was nothing but a mess of augmented intervals with a few mauling in the wood-wind and a fine tonic chord at the end that came with a truly magnificent effect fffffff, after ten minutes of musical sea-sickness."

Here I am interrupted by shouts from the cook, who discovers a mouse at the foot of the cellar stairs.

Vincent Astor Gives Organ.

Vincent Astor has presented to the Church of the Messiah at Rhinebeck, N. Y., an organ which is to have three manuals and thirty speaking stops. The contract has been awarded to the Skinner Company and the instrument is to be installed within one year.

William Ripley Dorr announces the appointment of Ernest H. Runyon as assistant organist of Emmanuel Church, La Grange, Ill. Mr. Runyon was formerly organist of the Baptist Church of La Grange. George Leland Nichols, former assistant at Emmanuel, has been appointed organist and choir-master of Grace Church, Hinsdale. Mr. Nichols takes with him the hearty congratulations of his many friends in Emmanuel Church upon his appointment, and their best wishes for his success in his new work.

News of the American Guild of Organists

Headquarters.

The guild shows signs of steady growth and interest. At the November meeting of the council forty-six new colleagues were elected, from many different places all over the country, many of whom expressed their intention of taking the examinations next June. Most of the chapters have responded to the general secretary's request for the roster of officers and these elections have been ratified by the council.

The legislative committee has been searching for the plates used for the printing of the last revision of the constitution and by-laws and has at last found that they were melted up; which makes it necessary to make all new plates. This may cause a still further delay in the printing, but we may expect to receive our copies some time within a month. There is one section of the constitution which should be brought to the attention of the deans and secretaries of the chapters at this time, which reads as follows:

At the regular meeting of the executive committees of the chapters held in December they shall choose a nominating committee of five, not more than two of whom shall be members of the executive committee, whose duty it shall be to nominate on a single ticket one or more candidates for each office about to become vacant in the chapter and an excess of candidates for members of the executive committee, in place of those whose terms of office are about to expire. These nominations are to be printed and enclosed with the notices for the April meeting. The elections take place at the annual meeting in May. The officers do not take office until the following September.

The warden hopes to visit all the chapters during his year, having already made a tour of New York state, where he met with much enthusiasm. In Buffalo a fine program of recitals and services has been planned for the whole season. In Albany a new chapter was formed under the name of "Eastern New York," to include members in Troy, Schenectady, Coxsackie, Amsterdam and other places. The District of Columbia chapter has also outlined a series of musical events, engaging several of the country's best players. The warden's next visits will be to the New England, Pennsylvania, District of Columbia and Maryland chapters.

The propaganda committee made a report of its activity, and it is probable that this report will be the basis of an article in a prominent monthly magazine. The report gives some idea of the labor needed to perfect an organist, and the constant practice necessary, and calls attention to the meagerness of the remuneration in most cases.

Preparations are being made for the celebration of the twenty-fifth anniversary of the guild, which promises a first-class musical treat, a gathering of first-class musicians and a first-class dinner. Details later.

Eastern New York.

The monthly meeting of the Eastern New York chapter was held Oct. 26 in the lecture room of the Second Presbyterian Church, Troy. The dean, T. Frederick H. Candlyn, of Albany, presided, and eight new members were enrolled: Miss Ada B. Gallup, Delmar; Mrs. Emily M. Hendrie, Mrs. Lowell Kenney and Miss Mary A. Whitfield, Albany; Harry J. McCree, Cohoes; William L. Glover and Miss Margaret Treanor, Troy, and Miss Lucia T. Walker, Watervliet.

The subject for discussion was the granting of high school credits for music instruction under private teachers. The plan was explained in detail by Russell Carter, specialist in music for the state education department, and there was an opportunity for free discussion and questions. The members then adjourned to the church,

where the following program was given on the organ: Sonata in D minor, Mendelssohn (James McLaughlin, Troy); "Au Couvent," Borodin; Prelude to "Gloria Domini," Noble (Townsend Heister, Troy); Prelude in E minor, Dethier (W. Leo McCarthy, Schenectady); "Chanson des Alpes," Candlyn; Chromatic Sonata (First movement), Yon (Miss Clara Stearns, Troy).

Illinois Chapter.

The chapter held its first dinner of the season on the evening of Nov. 8 at the Brownleigh Club on Michigan avenue. Although the weather was anything but propitious, the attendance was good. The next dinner will be held in January. The program committee for the year, of which Miss Tina Mae Haines is chairman, made a report in which it revealed plans for bringing several of the most prominent organists in the country to Chicago this winter. Dean John W. Norton made a report on his negotiations in New York to bring the next guild convention to Chicago, in accordance with the vote declaring in favor of Chicago which was taken at the Oberlin convention last June.

Nebraska Chapter.

Omaha had a musical festival in the majority of its large churches on Sunday, Nov. 7, under the auspices of the Nebraska chapter such as that city never had before and which called attention to the activities of the guild in a striking manner. So far as is on record, it was the first time that the members of any chapter have agreed to present special guild programs in their respective churches upon the same day. Many ministers chose timely topics for the sermon, and the organists and choir directors selected the music with special care, in order to make this an event of importance in the musical life of the community. This festival is a move in the general ambition of the organists for a greater appreciation of religious music and for better co-operation between ministers and choir directors.

Among the organists who took part in the festival with special programs either for the morning or the evening service of the day were: Benjamin Stanley, Trinity Cathedral; J. H. Simms, All Saints' Church; Loren Thompson, First Christian Church; Mrs. Louise Shaddock Zabriskie, First Presbyterian; Flora Sears Nelson, North Presbyterian; Enid Lindborg, Dundee Presbyterian; Miss Irma Bok, Westminster Presbyterian; Miss Winifred Traynor, Holy Angels; Albert Sands, Kountze Memorial Lutheran; Rita Thomas True, Immanuel Baptist; Einar Andreason, Plymouth Congregational; Miss Eloise West, First Unitarian; R. Mills Silby, St. Cecilia's Cathedral; Martin W. Bush, First Congregational; Vernon C. Bennett, Temple Israel, and Henry W. Thornton, First Baptist.

Maryland Chapter.

The Maryland chapter held a public service in the First Unitarian Church, Baltimore, Nov. 10. Eugene W. Wyatt, organist and choir-master of St. David's Church, played preceding the service. The service was sung by members from the Crossland Chorus, under the direction of Frederick L. Erickson, organist and choir-master of Emanuel Church. Miss Katherine E. Lucke, organist of the First Unitarian Church, played the accompaniments.

Buffalo Chapter.

The Buffalo chapter held its third meeting of the season in the parish house of St. Paul's Church, Shelton Square. After the church dinner, the meeting was called to order by the dean, Dewitt C. Garretson.

William Benbow, F. A. G. O., organist of Holy Trinity Church, gave a concise and profitable talk upon counterpoint. This was followed by an interesting lecture upon "Improvisation" by Frederick Schlieder, F. A. G. O., Mus. M., organist of the Collegiate Church of St. Nicholas, New York City.

Much of the lecture was upon a psychological basis and opened a new

field of thought to most of the organists present.

Humorous illustrations were given and improvisations upon themes suggested by the listeners were played by Mr. Schlieder and received with enthusiasm by the guild members.

Angelo M. Read of Buffalo, well known as composer, organist and an authority upon harmony, read a scholarly paper on this subject.

At the December meeting Clarence Dickinson, Mus. D., organist of the Brick Presbyterian Church, New York City, will give his lecture recital upon "The Development of the Organ as an Instrument."

N. G.

West Tennessee.

The West Tennessee chapter has outlined an interesting program for the winter. It had been decided at a meeting of the executive committee that the chapter should hold meetings each alternate month in the evening and the first meeting of the season was held Monday evening, Nov. 8, in the studio of J. Paul Stalls, dean.

There will be three guild services during the year on Sunday afternoon at different churches, the first on Nov. 28 in the Idlewild Presbyterian Church. Mrs. Lunsford Mason is chairman of the committee in charge of these services. There will be two recitals by members of the chapter, followed by an artist recital in the spring.

After the business session the chapter was delightfully entertained, Miss Loretta Lenzi playing "Caprice Espagnol," by Moszkowski, Mrs. J. L. McRee and Miss Elsa Gerber rendering beautifully a duet from "Lakme" and Miss Valerie Farrington giving an interesting paper on the "Community Opera Movement." Several applications for new membership were received.

The next meeting will be held Thursday morning, Dec. 9.

BELLE S. WADE, Registrar.

Kentucky Chapter.

Charles Heinroth gave a recital before the Kentucky chapter at the First Unitarian Church of Louisville Nov. 16 and his splendid program was received with great enthusiasm. The offerings of Mr. Heinroth were: Festal Prelude, Dethier; Evensong, Martin; Scherzo from Sonata No. 5, Guilmant; Organ Concerto, No. 10, in D minor, Handel; Aria, Lotti; Toccata in F major, Bach; "A Song of India," Rimsky-Korsakoff; "Piece Heroique," Franck; Largo and Finale, from Symphony No. 5 ("From the New World"), Dvorak.

Northeastern Pennsylvania.

Under the auspices of the Northeastern Pennsylvania chapter, Joseph Bonnet for the second time moved an appreciative audience in Scranton on Nov. 9. Mr. Bonnet used the splendid four-manual Austin organ in Immanuel Baptist Church, with the following program: Prelude, Henry Purcell; "Soeur Monique," Couperin; Toc-

cata and Fugue in D minor, Bach; Pastorale, Cesar Franck; Fantasia and Fugue on the Chorale "Ad nos, ad salutarem undam," Liszt; Poemes d'Automne, Bonnet; Finale from the First Symphony, Vienne.

The next artist organ recital under the chapter's auspices will be by Lynnwood Farnam, organist of the Church of the Holy Communion, New York City.

Oregon Chapter.

The first public service of the Oregon chapter was held at the East Side Baptist Church of Portland Oct. 28 and was a most successful event. William Robinson Boone of the First Church of Christ, Scientist, Mrs. Gladys Morgan Farmer of the First Methodist Church, and Mrs. J. Harvey Johnson of St. James' Lutheran Church were the organ soloists of the occasion. Miss Goldie Peterson, soprano of the First Congregational Church, sang a solo. The Rev. Walter Benwell Hinson, D. D., pastor of the East Side Baptist Church, made an address. Mr. Boone played: Fugue in C major, Bach; "Told by the Campfire," Goodwin; "Kamennoi-Ostrow," Rubinstein. Mrs. Farmer's numbers were Kinder's Fantasia on "Duke Street," and Meale's "The Magic Harp." Mrs. Johnson played: "Desert Song," Sheppard; Romance, Vieuxtemps; Toccata, Dubois.

The officers of the Oregon chapter are: James A. Bamford, dean; Tom G. Taylor, sub-dean; Miss Martha B. Reynolds, secretary, and Paul T. Stucke, treasurer.

New England.

The New England chapter held its first social gathering of the season at the rooms of the Harvard Musical Association Nov. 8. The special features of the evening were the address of the warden, Dr. Victor Baier of New York, who spoke of plans for the building up of the guild and especially of the strengthening of its academic character, and the playing of three original compositions for the piano by Benjamin L. Whelpley. These informal social evenings form a delightful prelude to the organ recitals, the public services and the annual dinner.

The first recital was given at the Park Street Church Monday, Nov. 22, by John Hermann Loud, organist of the church.

District of Columbia.

The District of Columbia chapter is receiving subscriptions for a series of recitals during the winter. It is planned to secure for the recitals the following well-known organists: Lynnwood Farnam, Charles Heinroth, Charles M. Courboin, Pietro A. Yon, H. B. Jepson, Edwin Arthur Kraft, Will C. Macfarlane and Gaston M. Dethier. John B. Wilson, A. A. G. O., is chairman of the recital committee.

A. E. Och, formerly of Clarksburg, W. Va., has gone to Trinity Episcopal Church at Williamsport, Pa., as organist and choirmaster.

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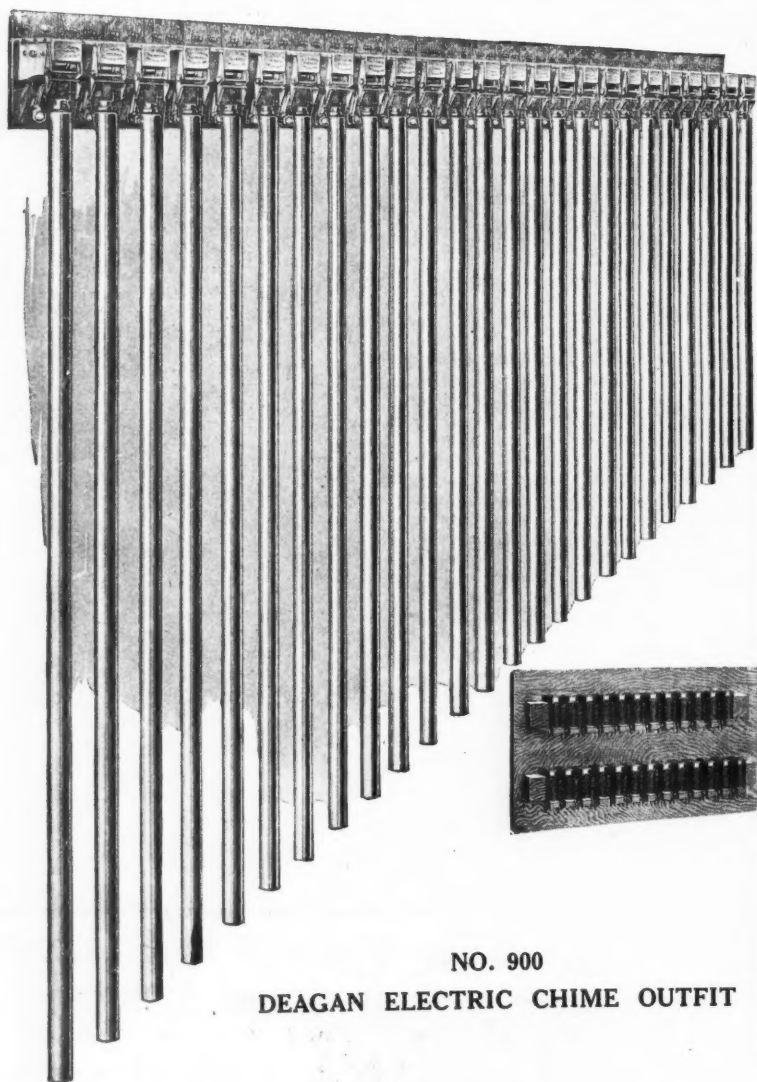
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BY HAROLD V. MILLIGAN.

MODERN SPANISH ORGAN MUSIC.
Edited and Prepared by Sidney C. Durst; published by the John Church Company, Cincinnati.

During the sixteenth century, when Spain was at the height of her power and supremacy, she could boast of a school of composers of religious music of the first rank. Among the most distinguished of her composers of this period were Victoria (b. 1540) and Morales (b. 1540), some of whose compositions have been revived and presented in this country recently by Kurt Schindler and his Schola Cantorum.

It is perhaps not generally known that Spain gave to the world one of the first composers of organ music, one Antonio de Cabezon, born in 1510. Following this period came a long epoch of musical decadence, which has lasted almost to the present day. There is now going on in Spain an effort to bring about a better condition of things in the field of choral and organ music. In 1907 the first congress of religious music was held in Valladolid, when the compositions of many church musicians of great talent were brought to light. These men had been working quietly for the betterment of music under adverse conditions and upon the encouragement of their efforts depends the future of sacred music in Spain.

These composers are practically unknown in America, and this volume, prepared by Sidney C. Durst, should be examined eagerly by American organists. The compositions included in it are all of the type appropriate for church service and, indeed, one of their chief characteristics is their "churchliness." They were nearly all written for the harmonium, and Mr. Durst has arranged and registered them with great care for American organs.

There are twelve compositions in the book and seven composers are represented, the names of all of them probably entirely strange to Americans. Mr. Durst has wisely included brief biographical notes of these men in his preface.

The music itself is for the most part very interesting and possesses a flavor sufficiently foreign to our taste to be pleasant. None of the pieces are difficult, and the necessary adapting to American organs has been accomplished uncommonly well by Mr. Durst. There is an ecclesiastical quality about many suggestive of old world cathedrals. This is especially noticeable in two pieces by Gaspar de Araoz, "Interludio," and an "Adoracion," both having a distinctly Gregorian flavor. There are four compositions by Luis Urteaga, all full of poetic feeling. There is a lovely "Plegaria" (Prayer) by Eduardo Torres. An exquisite "Communio" is by Eduardo Torres. Among the especially ecclesiastical pieces is an "Improvisation" by Jesus de Guridi. Most of the compositions are quiet and meditative in character; there are only two in bright, vigorous style, a "Final" by Jose Maria Beobibe, an allegro maestoso march in two-four time, and a piquant "Salida" in twelve-eight rhythm by Luis Urteaga. In addition to the element of novelty, the music possesses sufficient vitality in itself to make the volume a valuable addition to the repertoire of the American organist, and the religious feeling portrayed by most of the pieces will win the favor of church organists who are loath to take up novelties.

"DOMINUS REGNAVIT," by John Hermann Loud, published by the White-Smith Music Publishing Company, Boston.

Mr. Loud has written a fine organ piece of the type designated by French composers "Grand Choeur," a phrase sometimes incorrectly translated "Grand Chorus." "Dominus Regnavit" is not long or of complicated or elaborate construction, but it is direct and effective, solidly written and full of meat. The main theme, "con spirito," is in two-four time and is developed interestingly. It is not of the usual four-bar pattern, but is extended into a phrase of exultant sweep. There is a contrasting quiet section in the key of the sub-dominant and the composition ends with the usual recapitulation.

"A CYPRIAN IDYLL" and "BY THE WATERS OF BABYLON," by R. S. Stoughton; published by the White-Smith Music Publishing Company.

Mr. Stoughton is our leading Orientalist and he never seems at a loss to find geographic and poetic titles to attach to his interesting work. His music is always marked with a distinctly personal note—in fact, so much so that he is at times in danger of becoming mannered. With his free use of secondary sevenths, consecutive augmented fifths and other "colorful" chords, he is a welcome relief from the diatonic words-of-one-syllable vocabulary of most contemporary organ writers. "By the Waters of Babylon" is built up from two main themes, one in three-four time, "lento e molto sostenuto," and the other "quasi pastorale" in nine-eight time. The latter is developed into a fortissimo climax in which there is a very effective down-

ward rushing theme in octaves. Following this there are some very interesting measures "lento doloroso," leading back to the first two themes.

The "Cyprian Idyll" celebrates the Mediterranean Island of Cyprus, famed in antiquity as the birthplace and favorite abode of Aphrodite, scene of both Phoenician and Greek civilization. To bring the composition into church with due respectability, it may also be remarked that Cyprus is frequently mentioned in the New Testament (Acts IV, 36, and XIII, 4) and is referred to in the Old Testament by the name of Chittim. The harp is again called upon in "A Cyprian Idyll," providing a few measures of introduction and a brief epilogue. The main melody is sung by the cor anglais, "lento patetico," over a simple rhythmic flute accompaniment in G minor. The middle section, also in G minor, piu mosso, leads to a brief climax, with shifting chromatic harmonies leading back to the main melody.

"I AM THE GOOD SHEPHERD," and "TURN YE EVEN TO ME," by George B. Nevin; published by the Oliver Ditson Company, Boston.

George B. Nevin has written two uncommonly interesting sacred solos in these new numbers. Sacred solos are apt to be insipid affairs, as the composers get so far from mundane passion and worldly affairs that they land in a bog of nothingness. Mr. Nevin has avoided this pitfall by including variety and dramatic interest. At the same time he has not departed from the melodiousness and characteristically vocal qualities which always distinguish his work. In "I Am the Good Shepherd" he has combined a parable from the New Testament with the metrical version of the Twenty-third Psalm, taken from the Scottish Psalter of 1650—a quaint, rugged version of the Shepherd Psalm which has never been surpassed. "Turn Ye Even to Me" is a setting of a text from Joel and is full of a dramatic quality unusual in Mr. Nevin's lyric style. There is a colorful and varied recitative, leading into a bright theme in six-four time, con spirito, "Be glad then ye children of Zion."

PRELUDE ON A THEME IN GREGORIAN STYLE, by Eric DeLamarter; published by the H. W. Gray Company, New York.

Mr. DeLamarter's work is always distinguished. He obviously writes after the promptings of his own mind and not in the search for popularity. There is little of popular appeal in his work, but it is thoughtful and following after an ambitious ideal. There is a danger of such a writer's becoming pedantic and academic, as his appeal is to the intellect rather than to the emotions, but there is a vitality and vigor in most of Mr. DeLamarter's writing which saves him from this failing. There is nothing unpleasantly scholastic about this new "Prelude on a Theme in Gregorian Style," although it is at the same time scholarly.

The theme is a fine chorale-like one, not aggressively Gregorian. It is announced immediately, unharmonized, on the echo chimes. It is then developed in four-part harmony on the echo vox humana. The second theme, which appears throughout the composition as a kind of motto, rather than as a second theme, is then given out vigorously by the swell reeds. The composer's indications of abrupt changes from piano to fortissimo can be accomplished only by bold use of the crescendo pedal. The Gregorian theme appears again in eighth notes in the swell flutes, and is developed into fluent counterpoint through shifting chromatic harmonies, over the theme as originally given out, played by the left hand on the English horn. The trumpet-like second theme intervenes again, and the third variation of the Gregorian theme changes to six-eight time, the theme itself pronounced sonorously by the pedals, with a bright staccato counter-theme on the manuals. This third variation is developed at considerable length and worked up to a fortissimo climax, diminishing abruptly. The fourth variation is a fugue, the fifth a graceful pastorello, again in six-eight, the melody sung in flowing lyric vein by a swell reed over flute figures. The piece ends with a reminiscence of the harmonized theme on echo vox humana.

WHY NEW EDITION WAS NEEDED.

Williamstown, Mass., Oct. 7, 1920.—Mr. Harold V. Milligan, The Diapason, Chicago, Ill. My Dear Mr. Milligan: I have just read your review in The Diapason of my edition of the Bach Chorale "Allein Gott in der Höh 'sei Ehr'," and am a little surprised that the difference in the presentation of the musical text as distinguished from that in the standard editions of the chorales has failed to make its appeal to your scholarly attention.

Possibly if you will give the edition a little further and more careful looking through and compare it with your Peters or any other edition, and in connection with the examination note the somewhat extended reference to it in the latter part of my article on "The ornaments in Bach's organ works" in the last number of the Musical Quarterly (Schirmer), you will see "just why a new edition was deemed necessary." Perhaps, too, as a result, you will feel that it will be quite proper and fair to publish something in the nature of a supplement to the review.

If you take the trouble to read what I have said in the article about the desirability of having the ornaments written out it will be quite unnecessary to touch upon the matter here. That, of course, may be an opinion quite open to discussion.

With cordial regards, very truly yours,
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With the Moving Picture Organist

Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

ABBREVIATIONS.

T: Title.
D: Descriptive.
NOTE: Unless indicated O. S. (Organ Solo) or P. (Piano Solo) all pieces mentioned are the piano accompaniment part of orchestrations.

Playing Dancing Scenes.

One of the most puzzling problems for the theater organist, and especially for those just entering this work, is how to play the scenes of society and national life which introduce the various dances, both new and old. We trust the following system worked out through actual experience will prove helpful to many.

Of the present day dances the one-step, fox-trot and waltz are used principally, and mostly the fox-trot. It is not hard to determine when this is used, the action being less rapid than the bright one-step, but with more motion than a waltz. The three being in different measure—two-four, four-four and three-four—also helps. Sometimes it happens that there is a change from one to the other, and all these points should be noted at the screening of the film.

To illustrate more clearly, in the "Dancin' Fool" (Wallace Reid), which is full of these scenes, in the first reel at title "Having begun, etc." the scene is a Broadway cafe with the "jazz" orchestra working overtime. "Oh," fox-trot by Gay, was used until T. "Talk to me, then the one-step," "Somebody," until the orchestra stops playing. Care should be taken to observe what kind of an orchestra is playing, and sometimes there are interspersed close-ups of the various players, namely, saxophone, trombone, drummer or string player, and by following these through changing registration to fit, the idea of an appropriate setting is maintained. If the orchestra consists principally of strings, use the string stops balanced with the soft flutes, and a light cello-like pedal, whereas should the combination be more of wind instruments, use of the smooth tubes with the swell, partly or entirely closed is the thing. In this latter registration a snappy method of playing the number closely imitates an orchestra. Here also is our opportunity to use, with discretion, the xylophone, playing the melody usually an octave higher than written.

In the second reel of this same film at the title "The tryst," the scene still remains in the cafe, but the two principals do an Apache (French) dance dressed in the typical Apache costume. Here "The Apache Dance," by Offenbach (E. Ascher) is the only number that will faithfully fit the scene. In the fourth reel at title "That same night," the two principals do a wild barbarian "cave man" dance dressed appropriately in leopard skins. Here "Bamboula," by Ulrich or some other wild and weird minor dance will serve. In the fifth reel at the title "This famous garden of roses," we used "Miami Waltz" and followed it with "Moving Picture Ball," a popular fox-trot.

Another feature picture which illustrates still different ideas is "Paris Green" (Charles Ray) opening with "How You Gonna Keep 'Em Down on the Farm?" This is followed by "He'd say Oo-la-la" at the French scenes, and along toward the latter part of the first reel, when the father enters, "When Johnny Comes Marching Home" was used. In the second reel, as he thinks of Paris, we used "The Latin Quarter" and "Démolisse Chic." Opening the third is a typical old-fashioned barn dance, at the title "The Supreme event." Here first the "Chicken Reel" (using kinura where available) and changing to "Oh Frenchy" at title "When I Was in Paris," and again to "Turkey in the Straw" as the orchestra begins to play fits the film perfectly. At the title "This is the way" comes a modern "shimmy" dance. (Don't be shocked, readers, but we of necessity were obliged to use "Alexander's Band" or "Clinda Lou.")

One more illustration of these: In the film "Dangerous to Men" (Viola Dana) in the sixth reel at the title "While jazz and confetti," a one-step is indicated, and at title "You little devil," "Smile Dear," by Gebel, a popular fox-trot.

The waltz is the one form of dance that was popular in colonial days, and it maintains its place among the modern dances. At the same time we will show that waltzes should not be selected indiscriminately. In the feature "Romance" (Doris Keane) occurs an old style waltz, with the ladies wearing the large hoop skirts of that period (1845). To select a modern popular waltz would be decidedly the wrong thing, but Strauss' "Blue Danube" or any one of a dozen of Waldteufel's waltzes, all of which were associated with the period of the play, would fit in an ideal manner.

For the up-to-date scenes, any tuneful, melodious waltz will prove satisfactory, but of the mass of numbers in this class, most of them are mediocre and uninteresting, and their number is legion. We list a few of the best: "Nedda," Hartog; "Love's Last Word," Cremer; "On Miami Shore," Jacob; "Pickaninny

Blues," Klickmann; "Wedding Dance," Lincke; "Unrequited Love," Lincke; "Love Fancies," Lincke; "Lysistrata," Lincke; "Beautiful Spring," Lincke; "Paradise," Forster; "Summer Nights," Roberts; "Kathleen," Berg; "Night of Love," Rolfe; "Delilah," Nichols; "Pretty Little Rainbow," Plunkett; "Valse Gloria," Haaf; "Springtime of Youth," Rolfe; "Love Me," Zamecnik; "Naughty Waltz," Levy; "Nalad," Zulueta; "Call of the Woods," Tyers; "Kiss of Spring," Rolfe; "Beautiful Ohio," Earl; "Sleeping Rose," Borch; "Cupid's Caress," Roberts. Certain short films, among which are the Paramount Magazine and Bray Pictograph, contain dance subjects on which some of the following may be used: "Night Owls," Scotto (Stern); "Maurice Synopated La Superbe," Onivas; "Hesitation Con Amore," Powell; "Congratulations," Europe; "Lame Duck," Europe; "Avec Moi," Luzerno.

These also proved to be ideal for some of the former Castle dances.

On several of the recent Pictographs there are shown celebrated paintings of dancers in various costumes, sketched by Ollendorf, and the close-ups of the painting fade into the dancer posed in a similar costume, after which she begins the characteristic dance. Ballets, oriental and colonial dances were depicted in a delightful way. One film contrasted the old-time colonial waltz and the modern one-step; another a three-four ballet and the modern waltz; still another an oriental dance and a Russian one, while a fourth gave the Apache dance of Paris. Our selections were, for the first, "Blue Danube" and "Bears d'Esprit," by Tompkins, for the second the first Ballet from "Faust" and "Naughty Waltz"; the third "Dance Orientale" in G minor by Lubomirsky and "Czardas" by Ganne; and for the last Offenbach's "Apache Dance." We recall a fifth also, in which the ancient pavana was featured, on which we used "Pavane" by Bernard Johnson (Gray) and were rewarded with inquiries as to what it was we played.

The mention of the last piece brings out the many different colonial dances, which often are shown in the course of a picture. The minuet, gavotte, polonaise, schottische and many others are required. We have not as yet prepared our articles on old-time colonial music, so quote these few examples: Minuet, Boccherini; Minuet, Paderewski; Minuet in G, Beethoven; Minuet in E flat, Mozart; Gavotte, Martini; Gavotte in A (P), Seeböck; Gavotte, Gluck; Gavotte, Rameau; "Stephanie," Czibulka; Gavotte, "Mignon," Thomas; "Little Puritan," Morse, Polonaise, Chopin; "Mignon," Thomas, Polonaise, Chopin.

Many of the modern bright numbers are in the form of a schottische, viz.: "Clematis," L'Albert; "Butterfly Dance," Miles; "Bird and the Bottle," Luder; "Dance of Fireflies," Brackett; "Shadow Dance," Englemann; "Butterflies," Johnson; while for sparkling ballet scenes the following two-four allegrettos will fit splendidly: "Jeanette," Riesenfeld; "La Coryphee," Hosmer; "Air de Ballet," Borch; "Lovelette," Levy; "Pizzicato," Delibes; "Elves at Play," Gruenwald; "Al Fresco," Herbert; "Pizzicato-Bluette," Lack.

When the rhythm demands a bright four-four movement, the type of the following should be used: "Pirouette," Finck; "Flirty Flirts," Levy; "Papillonette," Michel; "In the Shadows," Finck. Among recent issues of legitimate ballet music are: "Ballet Music from The Demon," Rubinstein; "Scene de Ballet" from "Le Pavillon de l'Armide," Tscherepine; extracts from Ballet Suite, "Scheherazade," Rimsky-Korsakoff.

A new modern dance in which the attention is called particularly to a "new rhythm" is "That Cat Step," by Breaux and Henderson. The measure is three-four, but the peculiar new rhythm is in the accompaniment (left hand) and consists of two groups of dotted eighths and sixteenths followed by one on the third beat of four-sixteenths. It is a rather slow tempo, lento, and marked "a la polonaise," of which it reminds one.

On scenes of the so-called "aesthetic" dances of the Greek order, numbers like the four-four ballets from "Faust" and some of those given above will fit. For scenes of African or other wild, barbaric dances: "Bamboula," Ulrich; "Head Hunters," Uayung; "Cannibal Carnival," Levy. Among useful works for typical "rube" dances are: "Barn Dance," Kerry Mills; "Barn Dance," Lincke; "Turkey in the Straw"; "Reuben Fox Trot," Claypole; "Chicken Reel," etc. Similarly "The Sailor's Hornpipe," "Nancy Lee" and "Eccentric Comedy Theme," by Roberts, for the jolly jack tars.

There are many national dances of Italy, Russia, Hungary, Scandinavia, Spain and other countries which we have not touched, but these will be found under previous and future articles, classified according to geographical distinctions.

A recent number, "Liberty Waltz," by Duryea, will prove unusually effective, since it has as a theme the military bugle calls arranged in waltz form. On scenes where the atmosphere is a military hall and men in uniform can be seen, this would fit ideally.

One concluding point we wish to make is this: Many times it happens that after a dance scene has been shown, two or more of the dancers walk out of the hall room to re-appear in a balcony or a conservatory. Provided they eventually return to the scene the dance may be continued softly, to increase in volume as they enter the ball-room, but, of course, if the principals do not appear again, or if there is no flash-back to the main room, a change of music is required.

The following numbers will be found especially useful on French scenes: "The Latin Quarter," Mann; "Artist's Reverie," Aubry; "La Faute des Roses," Berger; "J'aime mon amour," Caryl; "Scatter-

ing of Roses," Hager; "Valse Brune," Krier; "Valse Septembre," Godin; "Amoreuse," Berger.

MUSICAL SETTING FOR THE SEA DRAMA, "THE MUTINY OF THE ELSHINORE" (from Jack London's book). Metro film, Mitchell Lewis, star.

Reel 1—(1) T: San Francisco. "Break o' Morn," by Grey, until (2) Her crew. "Eccentric Comedy Theme," by Roberts, until (3) John Pike. "Deep Sea Romance," by Lake, until (4) Why ain't you sellin'? "Light Dramatic Agitato," by Luz, until (5) There goes, etc. Nocturne (O. S.), by Widor, until (6) Andrew Mellaire. "At Twilight" (O. S.), by Sellars.

Reel 2—Continue above until (7) Jason West. Barcarolle (O. S.), by Faulkes, until (8) D: Victrola record close-up. Song, "Peggy," by Moret (theme), until (9) The Rat. "En Mer," by Augusta Holmes, until (10) D: Peggy and Dick together. Repeat theme until (11) D: Mellaire and Rat enter cabin. Hurry No. 1, by Lake (begin pp.).

Reel 3—Continue above until (12) D: Detectives lead men away. "Chanson Melancolique," by Collinge, until (13) And so through years. "Over the Waters," by Hoffman, until (14) D: Dick walks toward piano. Repeat theme until (15) D: Guests enter room. "Rose of My Heart" (fox-trot), by Moret, until (16) You can all do. Sonata No. 1, first movement (O. S.), by Borowski, to end of reel.

Reel 4—T: Some day you'll thank me. (17) Repeat theme until (18) The joy of next sailing day. "Chant de Bonheur" (O. S.), by Lemare, and (19) a major section of "Notturmo" (O. S.), by Naprawnik, until (20) D: Pike enters cafe. Popular one-step.

Reel 5—Continue above until (21) D: Pike seizes Dick. Hurry No. 2, by Langley, until (22) D: Dick buys chickens. "A Musical Thought," by Tittelbaum, until (23) D: Peggy on deck. Repeat theme until (24) Follow me. "Entreaty," by Colby, until (25) Owns ship. (Pike seizes sailor). Agitato No. 1, by Langley, until (26) D: Dick reaches deck with men. "Adoration," by Telma.

Reel 6—Continue above until (27) Into fury of blinding night. "Euroclydon" (O. S.), by Hathaway, and (28) Storm Music, by Zamecnik, until (29) You squealin' traitor. Heavy Dramatic Agitato, by Luz, until (30) Into the dawn. "After Sundown," by Friml, to the end.

ANSWER TO CORRESPONDENT.

W. D. P., St. Louis, Mo.—Regarding agitatos and hurries, we do not as a rule use movements from sonatas, preferring specially-written picture agitatos by Lake, Levy, Borch and others. Refer to May, 1920, issue of The Diapason, where you will find article on same.

BALTIMORE ORGAN OPENED

Alfred R. Willard Gives Recital on Memorial Built by Moller.

The opening recital on the memorial organ at the Seventh Baptist Church, Baltimore, was given on Oct. 21 by Alfred R. Willard, A. A. G. O., organist and choirmaster of St. Paul's Episcopal Church, before an overflowing house.

This three-manual organ was erected in honor of the sixty men and women of the church who took part in the world's war. It was built by M. P. Möller and is his largest organ in Baltimore. The music committee of the church expects to arrange for a number of recitals during the winter by some of the country's best organists.

Mr. Willard's program included: Toccata and Fugue in D minor, Bach; Cantabile, Jongen; Cantilena, Becker; Chorale in A minor, Franck; "In Summer," Stebbins; "The Primitive Organ," Yon; "Evening Bells and Cradle Song," Macfarlane; "Valerie" Gavotte, Federlein; Evensong, Johnston; "Neptune," from "Sea Sketches," Stoughton.

Six Services by Norden.

N. Lindsay Norden has arranged a series of six important musical services for the last two months of 1920 at the Second Presbyterian Church of Philadelphia. Nov. 21 he gave an all-Schubert service and Nov. 28 the entire program was made up of compositions by Saint-Saens. Dec. 12 a service of works by women will be sung and played. Christmas music is listed for Dec. 19 and 26.

Arthur G. Miller of Galesburg, Ill., was accorded special recognition at the services in the First Presbyterian Church Nov. 7 in honor of his thirty-one years of continuous service as organist at the church. Dr. Campbell in his morning address paid high tribute to Mr. Miller's musical ability and his record of faithful service at the church. In honor of the event Mrs. Barden's Sunday school class presented Mr. Miller with a bouquet of thirty-one roses.

FAILING to heed promptly the call for "copy" last month, extracts from the top eight letters in our file got themselves repeated, whereas we might have dug deeper and varied the expression while sticking to the theme.

We quote from a letter that just came to hand, referring to the third Kimball organ with solo player to be installed in this owner's home, each larger and richer in resources than the one before, until now he possesses one of the finest residence organs in the country.

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There is more, dealing in some detail with the perfection of the regulation and voicing in the factory making necessary very little work in the house, with the action of the solo player, etc. This is praise from an old organ owner, who even has a cutting machine and makes his own special rolls with which he accompanies concert artists in preference to hand playing. It delights him to do it because the organ, through the medium of the Kimball player, responds to his will; it delights the artists whom he accompanies because the accompaniment sustains and embellishes the vocal or instrumental solo or ensemble; it delights the listeners because the result is altogether musical, and when known to be accomplished by the aid of playing mechanism is marvelous.

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MOLLER WORK COMPLETED

One of the Largest Instruments in Any Playhouse is Out of the Ordinary in Design and the Result of Careful Study.

One of the largest organs ever installed in an American theater has just been placed in the Hippodrome at Lancaster, Pa. The instrument was built by the Möller Organ Works, Hagerstown, Md. In designing the specifications a great deal of study was given to the individual conditions of the house, as well as to producing an instrument which not only would meet the requirements of the musical program of the theater, but would be one of the best concert organs in the country. The specifications were designed by the builder in consultation with Professor George Benkert of Lancaster, and are bound to interest any musician on account of the unusual tonal variety.

The large scale diapasons, tubas, etc., furnish abundant power for even a much larger auditorium and still leave room for the strings, flutes, reeds, etc. The various solo effects are enhanced by celeste stops, tuned both sharp and flat, rounding up the string tones and making possible a violin chorus seldom heard from an organ.

The organ is installed in separate chambers at each side of the proscenium arch, with specially constructed, extra heavy, swell shades, producing remarkable crescendo effects. The action is electric throughout.

In addition to the wide variety of organ tones there are a beautiful set of chimes, harp, orchestral bells, xylophone, other percussion instruments, all under control of the keyboard and available through the various registers on practically any keyboard, singly or in combination.

In entering the auditorium of the theater the entire organ is invisible, but the visitor is immediately en-

tranced by soft organ tones pervading the auditorium.

The specifications in detail follow:

GREAT ORGAN.

1. Violone (open pipes, large scale), 16 ft., 73 pipes.
2. Diapason Phonon (38 scale), 8 ft., 73 pipes.
3. Clarabella (open pipes), 8 ft., 73 pipes.
4. Doppel Floete, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 85 pipes.
6. Octave, 4 ft., 73 pipes.
7. Harmonic Flute, 4 ft., 73 pipes.
8. Gemshorn (from No. 5), 4 ft., 73 notes.
9. Twelfth, 2 1/2 ft., 61 pipes.
10. Fifteenth (Har. from Third C), 2 ft., 61 pipes.
11. Tuba Minor (very smooth), 8 ft., 73 pipes.
12. Chimes (Deagan G to G, wired to low G), 25 bells.

Tremulant.

SWELL ORGAN.

13. Lieblich Gedeckt, 16 ft., 85 pipes.
14. Open Diapason (42 scale), 8 ft., 85 pipes.
15. Salicional, 8 ft., 85 pipes.
16. Vox Celeste (Tenor C, flat), 8 ft., 61 pipes.
17. Viole d'Orchestre, 8 ft., 73 pipes.
18. Viole Celeste (Tenor C, sharp), 8 ft., 61 pipes.
19. Concert Flute (from No. 34), 8 ft., 73 notes.
20. Gedeckt (from No. 13), 8 ft., 73 notes.
21. Principal (from No. 14), 4 ft., 73 notes.
22. Salicet (from No. 15), 4 ft., 73 notes.
23. Wald Flute, 4 ft., 73 pipes.
24. Quint (Har. from C 2), 2 1/2 ft., 61 pipes.
25. Flageolet (Harmonic from Tenor C), 2 ft., 61 pipes.
26. Tierce (Harmonic from Tenor C), 1 3/5 ft., 61 pipes.
27. Solo Mixture (from No. 24, 25, 26), 3 rks., 183 notes.
28. Contra Fagotto (large scale), 16 ft., 97 pipes.
29. Oboe Horn (from No. 28), 8 ft., 73 notes.
30. Octave Horn (from No. 28), 4 ft., 73 notes.
31. Vox Humana, 8 ft., 61 pipes.
32. Harp (from No. 46), 49 notes.

ORCHESTRAL ORGAN (Lower Manual).

33. Quintaton, 16 ft., 97 pipes.
34. Concert Flute (Open pipes), 8 ft., 97 pipes.
35. Flute Celeste (Tenor C, sharp), 8 ft., 61 pipes.
36. Viole d'Gamba (large scale), 8 ft., 85 pipes.
37. Gamba Celeste (Tenor C, sharp), 8 ft., 61 pipes.
38. Quintadena (from No. 33), 8 ft., 73 notes.
39. Flauto Traverso (from No. 34), 4 ft., 73 notes.

40. Zart Flute (from No. 33), 4 ft., 73 notes.
41. Gambette (from No. 37), 4 ft., 73 notes.
42. Piccolo (from No. 34), 2 ft., 61 notes.
43. Bass Clarinet (from No. 44, Tenor C), 16 ft., 73 notes.
44. Clarinet, 8 ft., 73 pipes.
45. Orchestral Oboe, 8 ft., 73 pipes.
46. Harp (Wooden Bars T. C.), 49 bars. Tremulant.

SOLO ORGAN.

47. Bourdon (from No. 61), 16 ft., 73 notes.
48. Gross Gedeckt (from No. 61), 8 ft., 73 notes.
49. Solo Strings, 8 ft., 73 pipes.
50. Strings Vibrato (Tenor C, sharp), 8 ft., 61 pipes.
51. Flute (from No. 61), 4 ft., 73 notes.
52. Tuba Profunda (Large, smooth, 10-inch wind), 16 ft., 37 pipes.
53. Tuba Sonora (from No. 52), 8 ft., 73 notes.
54. Tuba Clarion (from No. 52), 4 ft., 73 notes.
55. Saxophone, 8 ft., 73 pipes.
56. Orchestra Bells, 37 bars.
57. Concert Xylophone, 37 bars.
58. Chimes, 25 notes.

Tremulant.

PEDAL ORGAN.

59. Double Open Diapason (Lowest Octave Resultant, 20 upper notes, Double Open Diapason pipes), 32 ft., 32 notes.
60. Contra Violone (Open wood from CCCC, 12 pipes, 20 upper notes from No. 1), 32 ft., 32 notes.
61. Sub Bourdon (from CCCC), 32 ft., 97 pipes.
62. Open Diapason (bearded like violone), 16 ft., 44 pipes.
63. Violone (from No. 1) 16 ft., 32 notes.
64. Contra Gamba (12 pipes, balance No. 36), 16 ft., 32 notes.
65. Bourdon (from No. 61), 16 ft., 32 notes.
66. Contra Fagotto (from No. 28), 16 ft., 32 notes.
67. Octave (from No. 62), 8 ft., 32 notes.
68. Violoncello (from No. 63), 8 ft., 32 notes.
69. Flute (from No. 34), 8 ft., 32 notes.
70. Gemshorn (from No. 5), 8 ft., 32 notes.
71. Tuba Profunda (from No. 52), 16 ft., 32 notes.
72. Thunder Sheet (by Pedal Stud).

In addition to thirty-seven couplers, there are piston couplers putting on corresponding orchestral, solo and swell pistons to great pistons and corresponding pedal pistons to manual pistons. There are thirty adjustable combination pistons under the respective manuals, all operating the stops visibly, six affecting each manual and the pedals and six affecting the entire organ.

IS HEARD BY 3,000 PEOPLE

Large Audience at Opening of Austin Organ by Eddy at Lincoln.

The dedicatory recital of Clarence Eddy upon the new Austin organ in the First Church of Christ, Scientist, Lincoln, Neb., Nov. 4, was estimated to have been heard by at least 3,000 people. Within fifteen minutes after the doors were opened at 7:30, the 1,200 seats in the main auditorium were filled. It was believed that as many as 800 people stood in the Sunday school room and near the entrances throughout the hour and a half of the concert. No count could be made of the number turned away, but a man who arrived late said the crowd leaving was so great that he wondered if the concert could be over.

Mr. Eddy was introduced by W. M. Leonard, who prefaced the concert with a brief statement about the organ. He said the instrument was one of the largest in the state and that it was ordered about a year ago at a cost of \$16,000, but if purchased now would cost \$25,000. In describing the organ briefly, Mr. Leonard said it was a three-manual with 2,194 pipes and twenty-five chimes.

Under the skillful hands of Mr. Eddy, the beauty and power of the organ were made apparent through fine interpretations of the following numbers: "Hosannah," Dubois; "Elevation," Edith Lang; "Romance without Words," and "Caprice Heroique," Bonnet; "Church Processional," Friml; "The Infant Jesus," You; "A Song of Consolation," and "A Song of Gratitude," Rosseter G. Cole; "Moonlight," Karg-Elert; "Dawn's Enchantment," M. Austin Dunn; Paraphrase on a Theme by Gottschalk, "The Last Hope," Saul; "Ave Maria," Schubert; "Toccata in F," Crawford.

The Wicks Organ Company of Highland, Ill., has placed an organ in the Iris Theater at Houston, Texas. H. W. Hauffe of the Wicks Company installed the instrument and also opened it.



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853 Carnegie Hall, New York City

THREE-MANUAL FOR ST. PAUL.

M. P. Möller Awarded Contract by Lutheran Church of Reformation.

The Evangelical Lutheran Church of the Reformation at Laurel avenue and Oxford street, St. Paul, Minn., has placed the contract for a three-manual organ with M. P. Möller. The organ will have electric action and detached console and will be divided. It will have thirty-eight speaking stops and twenty-two couplers. The specifications are as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Doppel Floete, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Oktave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Super Oktave, 2 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Chimes (prepared for).
Nos. 3 to 10 enclosed in Choir box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d' Orchestre, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Dolce Cornet, 3 ranks, 219 pipes.
Cornopean, 8 ft., 61 pipes.
Oboe and Bassoon, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d' Amour, 4 ft., 73 pipes.
Piccolo Harmonique, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Violone, 16 ft., 32 pipes.
Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
Oktave Bass (from No. 32), 8 ft., 32 notes.
Violoncello (from No. 26), 8 ft., 32 notes.
Dolce Flute (from No. 33), 8 ft., 32 notes.

The contract for this organ was secured by Hugo Frey, representing Mr. Möller in Minnesota. The Möller factory was also awarded a contract for a good-sized organ for the Swedish Tabernacle at St. Paul and one for an organ for the Park Avenue M. E. Church at Minneapolis.

Death of George T. Foot.

George Thomas Foot, 71 years old, a veteran organ builder, died late in October at his home in Denver, Colo., and was buried Oct. 29, when funeral services were held at St. Stephen's Church. Mr. Foot had been a resident of Colorado for thirty-three years. He was born and educated in London and came to America in 1872. Associated with an organ-building firm in England, he continued the profession when he came to the United States, and among others installed the organs at Trinity Methodist Church and St. John's Cathedral, in Denver. He was the father of the late George Foot, superintendent of the City Auditorium. Mr. Foot is survived by his widow and seven children—Elizabeth Foot of Estes Park, Mrs. Samuel McGrew, Mrs. Myrtle Miller, Mrs. W. B. Bales, Fred Foot of Indianapolis, Arthur Foot of Salt Lake City and Mrs. J. E. Scaman of Spokane, Wash.

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ANCIENT INSTRUMENT OPENED ARMISTICE DAY IN GLOUCESTER CATHEDRAL

Scheme of Reconstructed Organ
Played by Dr. A. Herbert Brewer,
Which Originally Was the
Work of Thomas Harris.

F. J. Bartlett, city organist of Pueblo, Colo., who is traveling in England, sends The Diapason an account of his visit to the enlarged and reconstructed organ in the Gloucester Cathedral. The reopening of this historic instrument was appropriately scheduled for Armistice Day, Nov. 11. The photograph which is herewith reproduced, is taken from the choir stalls. The work of rebuilding the organ was done by Harrison & Harrison of Durham and London.

The organ was originally built by Thomas Harris, father of Renatus

work and orchestral reeds, six inches; tuba, fifteen inches.

Following is the scheme of stops:
PEDAL ORGAN (Ten Stops, Four Couplers).

1. Double Open Wood (18 from No. 2), 32 ft.
2. Open Wood, 16 ft.
3. Open Diapason (from No. 17), 16 ft.
4. Sub Bass, 16 ft.
5. Dulciana (from No. 11), 16 ft.
6. Octave Wood (18 from No. 2), 8 ft.
7. Flute (18 from No. 4), 8 ft.
8. Ophicleide, 16 ft.
9. Bassoon (from No. 48), 16 ft.
10. Posaune (18 from No. 8), 8 ft.

CHOIR ORGAN (Six Stops, Two Couplers).

11. Contra Dulciana, 16 ft.
12. Viola da Gamba, 8 ft.
13. Claribel Flute, 8 ft.
14. Dulciana, 8 ft.
15. Lieblich Flute, 4 ft.
16. Harmonic Piccolo, 2 ft.

GREAT ORGAN (Thirteen Stops, Three Couplers).

17. Double Open Diapason, 16 ft.
18. Open Diapason I, 8 ft.
19. Open Diapason II, 8 ft.
20. Open Diapason III, 8 ft.
21. Claribel Flute, 8 ft.
22. Octave, 4 ft.
23. Harmonic Flute, 4 ft.
24. Octave Quint, 2 ft.
25. Super Octave, 2 ft.
26. Sesquialtera, 17, 19, 22.

bination pedals to the pedal organ, three combination pistons to the choir organ, six combination pistons to the great organ, six pistons to the swell, six combination pedals to the swell organ (duplicating pistons), and six pistons to the solo organ.

At a community vesper service in the Glen Ridge, N. J., Congregational Church, Oct. 3, directed by Fay Simmons Davis, the organist, the program included the cantata "The Vision of St. John," by Coombs. The augmented choir and special soloists were supplemented by violin and violoncello soloists.

Mrs. Corinne Dargan Brooks presided at a sacred song service and organ dedication at the Central Presbyterian Church of Paris, Texas, Oct. 31. The program was an elaborate one and the choir numbers included among others the "Gloria" from Mozart's Twelfth Mass and "The Heavens Are Telling" from Haydn's "Creation." Mrs. Brooks' organ selections included the "Allegro Jubilant" by Harold V. Milligan and Frysinger's "Supplication."

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VIEW OF GLOUCESTER CATHEDRAL SHOWING ORGAN.

Harris, of whose work the case and certain pipes still remain. It was subsequently restored and improved at various times. In 1847 and in 1889 it was reconstructed by the late Henry Willis, and a fourth manual was added by him in 1899.

The specification of the work of renovation, reconstruction and enlargement was drawn up by A. Herbert Brewer, Mus. Doc., Oxon., organist of the cathedral, in consultation with Harrison & Harrison. There are four manuals, CC to A, fifty-eight notes, and two and a half octaves of radiating and concave pedals, CCC to F, thirty notes; fifty speaking stops and eighteen couplers, etc., making a total of sixty-eight draw-stops. The action is tubular-pneumatic, except the manual to pedal couplers, which are mechanical. The wind pressures are as follows: Pedal flue-work, four and four and one-half inches; reeds, six and fifteen inches; choir, three and one-fourth inches; great flue-work, four and six inches; reeds, seven inches; swell flue-work, oboe and vox humana, four and one-half inches; other reeds, seven inches; solo flue-

27. Trombone, 16 ft.
28. Trumpet, 8 ft.
29. Clarion, 4 ft.

SWELL ORGAN (Thirteen Stops, Two Couplers).

30. Lieblich Bourdon, 16 ft.
31. Open Diapason, 8 ft.
32. Lieblich Gedeckt, 8 ft.
33. Salicional, 8 ft.
34. Vox Angelica (ten. C), 8 ft.
35. Principal, 4 ft.
36. Fifteenth, 2 ft.
37. Mixture, 17, 19, 22.
38. Oboe, 8 ft.
39. Vox Humana, 8 ft.
40. Contra Posaune, 16 ft.
41. Cornopean, 8 ft.
42. Clarion, 8 ft.

SOLO ORGAN (Eight Stops, Three Couplers).

43. Quintaton, 16 ft.
44. Harmonic Flute, 8 ft.
45. Concert Flute, 4 ft.
46. Viole d'Orchestre, 8 ft.
47. Viole Celeste, 8 ft.
48. Orchestral Bassoon, 16 ft.
49. Clarinet, 8 ft.

Numbers 43 to 49 in a swell-box.

Numbers 43 and 48 have extra octaves for use with sub and super octave couplers, controlled by two pistons labeled "Quintaton, 8 ft." and "Orchestral Hautboy, 8 ft." respectively.

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"Greatly pleased the large audience."

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"His style is so free and his technic so smooth that he is at once recognized as an artist of the first rank. His playing was a stunning exhibition of virtuosity."

GALESBURG (Knox College):
"One of the most brilliant recitals ever given in Galesburg."

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"A masterful performance."

MILWAUKEE:
"A musician of superior talent and thorough scholarship."

NORTHFIELD, MINN. (Carleton College):
"Won all hearers by his mastery of his art."

PHILADELPHIA:
"Mr. Goodwin is one of the finest organ soloists in the West."

PITTSBURGH (Carnegie Hall):
"A masterly performance. All of his numbers were played from memory, and into all of them he instilled that brilliance of which he is capable and with which his Chicago acquaintances have become familiar."

SAN DIEGO:
"He was greeted by an audience of more than four thousand. At the close of the program the audience refused to leave until he had added another group of numbers."

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"A genuine virtuoso."

UNIVERSITY OF CHICAGO:

"Mr. Goodwin was in singularly good form and showed great artistry."

WATERLOO:

"A true artist whose musicianship, temperament and intellect puts him in the front rank of concert organists. His simple ease and decided lack of mannerisms were most gratifying."

TO DEDICATE READING ORGAN

Earl W. Rollman Has New Three-Manual with Echo, Built by Austin.

The \$21,000 Austin organ in process of erection in St. John's Lutheran Church of Reading, Pa., will be dedicated Dec. 6. Earl W. Rollman, organist and choirmaster of the church, will play the following recital, as well as the other dedication services: Festival Prelude on "Ein Feste Burg," Faulkes; "In Moonlight," Kinder; Prelude and Fugue in C minor, Bach; Meditation, Sturges; "Echo," Yon; "Ave Maria," Schubert; "Suite Gothique," Boellmann.

Henry F. Seibert will play a recital on Dec. 12, assisted by Miss Mary Beisser, contralto soloist of the Washington Oratorio Society.

The main organ is built in the choir gallery at the rear of the church and a beautiful echo organ is at the opposite end, speaking into the chancel. It is playable from either the great or the choir. The specifications follow:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Gross Flute (Pedal ext.), 8 ft., 73 pipes.
*Clavichord Flute, 8 ft., 73 pipes.
*Violoncello, 8 ft., 73 pipes.
*Gemshorn, 8 ft., 73 pipes.
*Wald Flute, 4 ft., 73 pipes.
*Harmonic Tuba, 8 ft., 73 pipes.
*Cathedral chimes (in Choir box), 20 bells.

*Enclosed in Choir box.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flageolet, 2 ft., 73 pipes.
Contra Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Celestial Harp (from Choir), 61 notes.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

Celestial Harp, 61 notes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Double Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt (From Swell), 16 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Violoncello (From Great), 8 ft., 32 notes.
Contra Posaune (From Swell), 16 ft., 32 notes.
Tuba Profunda (Extension), 16 ft., 32 notes.

Church Gift to Organ Man.

Appreciation for the faithful and efficient work of the man in charge of the erection of the Austin organ in St. James' Episcopal Church, Chicago, was made evident by the people of that church in a concrete manner Nov. 14, the day of the dedication of the new instrument, when, at a dinner of the choir after the forenoon services, Dr. James S. Stone, the rector of St. James', presented to George C. Bolinger, of the Austin staff, on behalf of the choir and vestry, a pair of beautiful platinum cuff links, set with diamonds. Dr. Stone explained to the surprised Mr. Bolinger that the gift was a token of the gratitude felt for his industry and devotion in seeing that installation of the organ was completed in time.

A. E. Fazakas, the New York organ builder, is keeping his factory at Orange, N. J., more than ordinarily busy. In addition to other work he is reconstructing and adding to the organ in the First Presbyterian Church of Newark, where Rodney Saylor is the organist.

The dedicatory recital on a Möller organ of two manuals at the First Avenue Baptist Church of Hutchinson, Kan., was played by William Lester of Chicago Oct. 26. Mrs. Lester assisted him and the recital was of special interest to the people of Hutchinson because Mrs. Lester was brought up in that city and her first appearance in public was in this church. The organ is the third Möller to be installed in Hutchinson.

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Recently The Diapason made comment on the portable organ with which Dr. Westlake Morgan was giving recitals in England. Musical Opinion of London in its November issue contains the specification of this instrument, which should be of general interest. It is as follows:

PEDAL.

Acoustic Bass, 32 ft.
Open Diapason, 16 ft.
Bourdon, 16 ft.
Violone, 16 ft.
Flute, 8 ft.
Octave, 8 ft.
Bombarde, 16 ft.
Bass Drum, Tap, Roll, Side Drum.

GREAT.

Contra Viola, 16 ft.
Grand Open Diapason, 8 ft.
Viola, 8 ft.
Stopped Diapason, 8 ft.
Octave, 4 ft.
Twelfth, 3 ft.
Fifteenth, 2 ft.

SWELL.

Open Diapason, 8 ft.
Rohr Flöte, 8 ft.
Echo Viöle, 8 ft.
Voix Celestes, 8 ft.
Octave Gamba, 4 ft.
Wald Flöte, 4 ft.
Double Trumpet, 16 ft.
Trumpet, 8 ft.
Harmonic Clarion, 4 ft.
Grand Chorus, 6 rks.
Tremulant.

(All, with four exceptions, have sixty-nine pipes, the Voix Celeste having forty-nine pipes, the Grand Chorus 366 and the Trumpet and Harmonic Clarion being derived.)

CHOIR.

Viöle d'Orchestre, 8 ft.
Hohl Flöte, 8 ft.
Lieblich Flöte, 4 ft.
Tromba, 8 ft.
Tremulant.

SOLO.

Harmonic Claribel, 8 ft.
Orchestral Flute, 8 ft.
Orchestral Oboe, 8 ft.
Clarinet, 8 ft.
Vox Humana, 8 ft.
Tuba, 8 ft.
Tremulant.

In addition there are twenty-four couplers, and six pistons for the great, six for the swell, four for the choir and six for the solo organ. Six composition pedals affect the pedal organ. A Chappell piano is attached and is playable from the organ console. There is a set of twenty chimes and a glockenspiel of thirty-seven notes.

The organ was built by Norman & Beard and Hill & Son at a cost of more than £8,000. Musical Opinion says:

"The instrument has been heard during the past month at the London Coliseum and there can be no doubt as to its extreme effectiveness for its main purpose. At the same time, the foundation registers have not been neglected and real weighty organ tone can be produced from it, and this in spite of the fact that the instrument is built for stage purposes and for rapid transit. As a matter of fact, the instrument can be erected on the stage in six hours. Dr. Westlake Morgan (late of Bangor Cathedral) is touring with the organ and the audiences at the Coliseum have cordially appreciated this item on the program. There are now three stage organs of this description in existence and further developments may be looked for. The first was Max Erard's (built by Norman & Beard, Ltd.), the second Mr. Pattman's (built by Harrison & Harrison) and the third that under discussion. All have had very considerable success."

L. Earl Abel, formerly of Chicago, where one of his claims to fame was the fact that he was the youngest organist and choirmaster in the city, is organist of the Kinema Theater at Los Angeles, where he plays a three-manual Robert-Morton organ. This is one of the largest theaters in Los Angeles and has an orchestra of thirty pieces. While playing at the Superba in the summer Mr. Abel composed a setting for the film play "The Phantom Melody," which enhanced his reputation as a musician in the Pacific coast city.

TALKS PROVE FINE FEATURE

Turner Interests His Audiences at Springfield, Mass., Recitals.

Arthur H. Turner, city organist of Springfield, Mass., is meeting great success with the new feature at his recitals—that of making brief talks on the organ which enlighten the audiences. The first talk was on the console. At the second recital Mr. Turner spoke of the manuals, contrasts of color and what the four manuals mean. Every week a ten-minute address awakens among the people present interest in the organ. Mr. Turner also makes an analysis of the numbers played. At his second recital, Oct. 28, Mr. Turner had an audience of 600 from stores, factories and other places and he writes that he never played to a more attentive audience. In November he gave recitals at 4 p. m. Nov. 13 and at 8 p. m. Nov. 27.

Mr. Turner will give fifteen recitals himself this season. For Jan. 5 he has engaged Will C. Macfarlane to play. Feb. 2 Richard Keys Biggs will be the recitalist and Rollo F. Maitland has been engaged for March 2.

Contrary to the statements of Springfield papers, Mr. Turner is not playing free, but is receiving a salary for his work.

Choir Directors' Dinners.

The Chicago Choir Directors' Guild has had two monthly dinners this season. Oct. 12 was "ladies' night" and the guests of honor were the Rev. and Mrs. John Henry Hopkins. Dr. Hopkins, rector of the Church of the Redeemer, gave an interesting address on church music. Few clergymen have so thorough a knowledge of the subject and so great a love for it. At the November meeting the guest and speaker was Philo A. Otis, who gave a comprehensive review of church music in Chicago during the last sixty years. Mr. Otis has been prominently associated with the work of church choirs nearly all his life, and is well known as the composer of some fine anthems. The next meeting of the guild will be held Dec. 13. The officers this season are: Dr. Juan C. McLean, president; O. E. Robinson, vice-president; H. T. FitzSimons, secretary and treasurer, and Harold B. Maryott, chairman program committee.

A. W. Cooper With Ditson.

Alban W. Cooper, organist and choirmaster of the Second Congregational Church of New London, Conn., has resigned to accept an important position with the Oliver Ditson Company of Boston, in the school and college music department of that large publishing house. Mr. Cooper has long been at New London and last summer the church as a token of appreciation of his work sent him on a trip to Europe.

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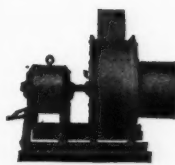
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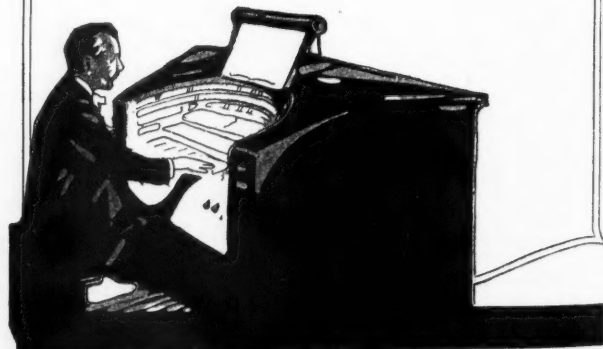
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